

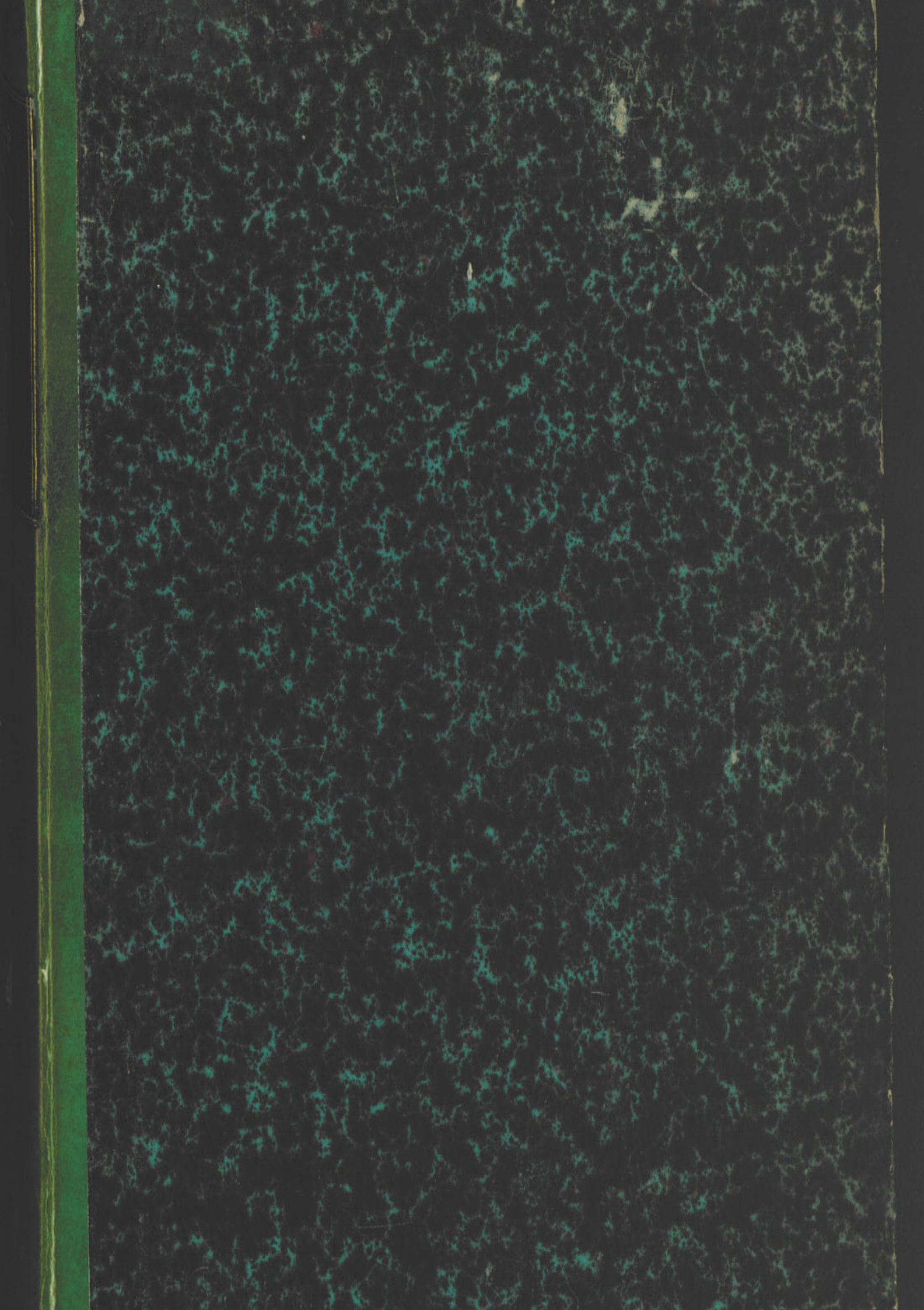
IVANHOË



MUSIQUE
DE
ROSSINI




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IVANHOË

Opéra en trois actes

Représenté au Théâtre Royal de l'Odéon

Le 15 Septembre 1826.

Paroles de M. M. xxx

Musique de

ROSSINI

arrangée pour la Scène Française

Par

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JOHN A. VAN DYKE

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Albany, New York

1880

1880

PERSONNAGES.

ACTEURS.

IVANHOË, Chevalier saxon MM. LECOMTE.

CÉDRIC le Saxon, son Père ADOLPHE.

BRIAN DE BOISGUILBERT, Chevalier normand LECLERE.

ALBERT DE MALVOISIN idem PEYRONNET.

Le Marquis LUCAS DE BEAUMANOIR, Général en chef de
l'armée normande CHARLES.

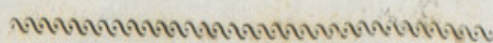
ISMAËL, Musulman, Argentier du Roi de France LÉON.

UN HÉRAUT D'ARMES MASSON.

THIERRY, Personnage muet.

LEILA, fille d'Ismaël M^{lle} LEMOULE.

CHEVALIERS SAXONS ET NORMANDS, PEUPLE.



La Scène se passe en Angleterre au tems de la 3^{me} Croisade, sous Richard Cœur de Lion.

OUVERTURE

1

Métronome: ♩ = 152.

Allegro vivace.

VIOLINI

VIOLE

OTTAVINO

FLAUTO

OBOE

CLARI in A

1 et 2

CORNI in D

3 et 4

CORNI in D

TROMBE in A

FAGOTTI

TROMBONI

TIMPANI in D

GRAN CASSA
et Cymballes

VIOLONCELLO

BASSO

Allegro vivace

Handwritten musical score for orchestra, page 2, measures 1410-1416. The score is written on 15 staves. The key signature is one sharp (F#) and the time signature is 4/4. The first two staves are marked *pp* and contain a melodic line. The third staff is marked *pp* and contains a continuous eighth-note accompaniment. The fourth staff is empty. The fifth staff is empty. The sixth staff is marked *Oboë* and contains a melodic line. The seventh staff is marked *Clari* and contains a melodic line. The eighth staff is marked *Corni* and contains a melodic line. The ninth staff is marked *Corni* and contains a melodic line. The tenth staff is empty. The eleventh staff is marked *Fagotti* and contains a melodic line. The twelfth staff is empty. The thirteenth staff contains a series of dotted notes with a wavy line above them. The fourteenth staff is marked *pp* and contains a melodic line. The fifteenth staff is marked *pp* and contains a melodic line.

Handwritten musical score on page 3, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like 'p'. The score is written on aged, yellowed paper. The notation includes treble and bass clefs, key signatures (one sharp), and various note values (quarter, eighth, and sixteenth notes). A dynamic marking 'p' is visible in the first system. The score is organized into systems, with some staves containing rests and others containing active musical notation. The bottom of the page shows a continuation of the musical notation.

Flauto

Oboè

Clari

Handwritten musical score for a symphony, page 5. The score is written on 18 staves. The first two staves are for Violins I and II, both in treble clef with a key signature of one sharp (F#). The third staff is for the Viola in alto clef. The fourth staff is for the Flute (Flauti) in treble clef, with the instruction "Ottavino" written above it. The fifth staff is for the Oboe (Fagotti) in treble clef. The sixth staff is for the Bassoon (Fagotti) in bass clef. The seventh staff is for the Clarinet (Clarinetti) in bass clef. The eighth staff is for the Bassoon (Fagotti) in bass clef. The ninth staff is for the Bassoon (Fagotti) in bass clef. The tenth staff is for the Bassoon (Fagotti) in bass clef. The eleventh staff is for the Bassoon (Fagotti) in bass clef. The twelfth staff is for the Bassoon (Fagotti) in bass clef. The thirteenth staff is for the Bassoon (Fagotti) in bass clef. The fourteenth staff is for the Bassoon (Fagotti) in bass clef. The fifteenth staff is for the Bassoon (Fagotti) in bass clef. The sixteenth staff is for the Bassoon (Fagotti) in bass clef. The seventeenth staff is for the Bassoon (Fagotti) in bass clef. The eighteenth staff is for the Bassoon (Fagotti) in bass clef. The score is marked with "rf" (ritardando) at the beginning of the first, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth, seventeenth, and eighteenth staves. The music is written in a cursive, handwritten style with various musical notations including notes, rests, and dynamic markings.

Andantino

Metro: ♩ = 50

Clari

Andantino

soli

p

p

Andantino

Violini

Corni

This system contains the first eight measures of a musical score. The Violini part is written on two staves (treble and alto clefs) and the Corni part on two staves (treble and bass clefs). The key signature is one sharp (F#). The Violini part features a melodic line with eighth and sixteenth notes, while the Corni part provides harmonic support with chords and some melodic fragments. The notation is handwritten and includes various musical symbols such as beams, slurs, and dynamic markings.

This system contains measures 9 through 16 of the musical score. The Violini part continues its melodic development, and the Corni part provides harmonic support. The notation is handwritten and includes various musical symbols such as beams, slurs, and dynamic markings. The key signature remains one sharp (F#). The system concludes with a final measure featuring a strong dynamic marking 'F' (Forte) in the Violini part.

Handwritten musical score on page 9, featuring multiple staves with musical notation, dynamics (FF, pp, solo), and articulation marks.

The score is written for a large ensemble, likely a symphony or concert band, with staves for various instruments including woodwinds, brass, and strings. The key signature is D major (two sharps).

Key features of the notation include:

- Dynamics:** *FF* (Fortissimo) is used frequently across the top staves. *pp* (Pianissimo) appears in the lower staves. *solo* markings are present in the upper right section.
- Articulation:** Numerous accents (>) and slurs are used throughout the score.
- Figured Bass:** A sixteenth-note figure (6) is visible in the lower staves.
- Staffing:** The score is arranged in a system of 16 staves, with some staves containing multiple systems of notation.

Violini

pizzicato

pizz:

Oboë

pizz:

Clari

Corni

Fagotti

Basso

Violoncelli

pizz:

This system contains the first six staves of the musical score. The Violini part begins with a *pizzicato* instruction. The Oboë and Violoncelli parts also have *pizz:* instructions. The Clari and Corni parts have *pizz:* instructions. The Fagotti part has a *pizz:* instruction. The Basso part has a *pizz:* instruction. The Violoncelli part has a *pizz:* instruction.

Oboe

pizz:

pizz:

pizz:

Clari

F

Violoncelli

F

Contra Bassi

pizz:

This system contains the last four staves of the musical score. The Oboe part has a *pizz:* instruction. The Clari part has a *F* instruction. The Violoncelli part has a *F* instruction. The Contra Bassi part has a *pizz:* instruction.

pizz:

pizz:

Flauto

pizz:

Oboë

Clari

1^o 2^o Corni

solo

Violoncelli

pizz:

pizz:

pizz:

Oboë

pizz:

Clari

Corni

p

Corni

p

pizz: *FF*

Violo *pizz:* *FF*

Ottavino *pizz:* *FF*

Flauto *FF*

Oboe *F* *FF*

Clari: *FF*

Corni *F* *FF*

Trombe *FF*

Fagotti *FF*

Tromboni *FF*

Col Basso *FF*

Handwritten musical score on 18 staves, organized into six systems of three staves each. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *ff* (fortissimo). The score is written in a historical style, likely from the 18th or 19th century. The paper shows signs of age, including yellowing and some staining. The notation is dense, with many beamed notes and slurs, indicating a complex and fast-paced piece of music. The key signature appears to be one sharp (F#), and the time signature is not explicitly shown but likely common time (C).

Handwritten musical score on page 14. The page contains 14 staves of music. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The key signature is one sharp (F#). The score is written in a historical style, with some staves showing complex rhythmic patterns and others showing simpler melodic lines. The paper is aged and shows signs of wear, including stains and foxing.

Key markings and features:

- Staff 1:** Treble clef, F# key signature. Starts with a treble clef and a key signature change to one sharp.
- Staff 2:** Treble clef, F# key signature. Includes the marking *pizz* (pizzicato).
- Staff 3:** Bass clef, F# key signature. Includes the marking *pizz* (pizzicato).
- Staff 4:** Treble clef, F# key signature.
- Staff 5:** Treble clef, F# key signature.
- Staff 6:** Treble clef, F# key signature.
- Staff 7:** Treble clef, F# key signature.
- Staff 8:** Treble clef, F# key signature.
- Staff 9:** Treble clef, F# key signature. Includes the marking *3. Cor* (3rd Cornet).
- Staff 10:** Treble clef, F# key signature.
- Staff 11:** Bass clef, F# key signature.
- Staff 12:** Bass clef, F# key signature.
- Staff 13:** Bass clef, F# key signature.
- Staff 14:** Bass clef, F# key signature.

Violino 2º

pizz

Clari

1º e 2º Corni.

3º Cor.

Fagotti

Timpani

Tromboni

Timpani

Violoncello

pizz

Violini 1º e 2º

arco

pp

arco

pp

Ottavino

Flauto col ottavino

Oboè

Clari

pp

1º e 2º Corni

pp

Timpani

pp

Fagotti

arco

pp

Basso

pp

[illegible]

Handwritten musical score on page 17. The score consists of 15 staves. The first two staves contain musical notation, including notes, rests, and dynamic markings. The remaining staves are mostly empty, with some staves containing rests and dynamic markings. The notation is in a historical style, likely from the 18th or 19th century. The page is numbered 17 in the top right corner.

Dynamic markings and other annotations include:

- pp* (pianissimo) in the first staff.
- F* (forte) in the second staff.
- F* (forte) in the third staff.
- F* (forte) in the fourth staff.
- F* (forte) in the fifth staff.
- F* (forte) in the sixth staff.
- F* (forte) in the seventh staff.
- F* (forte) in the eighth staff.
- F* (forte) in the ninth staff.
- F* (forte) in the tenth staff.
- F* (forte) in the eleventh staff.
- F* (forte) in the twelfth staff.
- F* (forte) in the thirteenth staff.
- F* (forte) in the fourteenth staff.
- F* (forte) in the fifteenth staff.
- arco* (arco) in the sixteenth staff.
- arco* (arco) in the seventeenth staff.

The notation includes various note values, rests, and dynamic markings, indicating a complex musical composition.

First system of musical notation (measures 1-4). The score includes staves for Piano (p), Flauto, 1^o e 2^o Corni (dol), Fagotti (p), and Violoncello e Basso. The piano part features a prominent triplet pattern in the right hand.

Second system of musical notation (measures 5-8). The score includes staves for Piano (cres, FF, dimi), Flauto, 1^o e 2^o Corni (cres, FF), Fagotti (FF), Oboè (cres, FF), Clari (cres, FF), and Violoncello e Basso (FF). The piano part continues with the triplet pattern, while other instruments enter with sustained notes and crescendos.

Handwritten musical score for orchestra, page 19. The score includes staves for piano (pp), Ottavino, Flauto solo, Oboe solo, Clari: solo, Fagotti, and Col Basso. The music is in G major and 4/4 time.

The score is written on 14 staves. The first three staves are for the piano (pp). The fourth staff is for the Ottavino (pp). The fifth staff is for the Flauto solo. The sixth staff is for the Oboe solo. The seventh staff is for the Clari: solo. The eighth staff is for the Fagotti (pp). The ninth staff is for the Col Basso (pp). The tenth staff is for the Contrabasso (pp). The eleventh staff is for the Double Bass (pp). The twelfth staff is for the Double Bass (pp). The thirteenth staff is for the Double Bass (pp). The fourteenth staff is for the Double Bass (pp).

The score is written in G major (one sharp) and 4/4 time. The tempo is marked with a common time signature (C). The dynamics are marked with *pp* (pianissimo) and *pp* (pianissimo).

The score is written in a clear, legible hand. The notation is accurate and follows standard musical conventions. The page is numbered 19 in the top right corner.

This page contains a handwritten musical score on 20 staves. The notation is complex, featuring a variety of note values, rests, and clefs. The first system includes a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature, followed by a bass clef staff with a key signature of one sharp. The second system continues with a treble clef staff and a bass clef staff. The third system features a treble clef staff and a bass clef staff. The fourth system includes a treble clef staff and a bass clef staff. The fifth system features a treble clef staff and a bass clef staff. The sixth system includes a treble clef staff and a bass clef staff. The seventh system features a treble clef staff and a bass clef staff. The eighth system includes a treble clef staff and a bass clef staff. The ninth system features a treble clef staff and a bass clef staff. The tenth system includes a treble clef staff and a bass clef staff. The eleventh system features a treble clef staff and a bass clef staff. The twelfth system includes a treble clef staff and a bass clef staff. The thirteenth system features a treble clef staff and a bass clef staff. The fourteenth system includes a treble clef staff and a bass clef staff. The fifteenth system features a treble clef staff and a bass clef staff. The sixteenth system includes a treble clef staff and a bass clef staff. The seventeenth system features a treble clef staff and a bass clef staff. The eighteenth system includes a treble clef staff and a bass clef staff. The nineteenth system features a treble clef staff and a bass clef staff. The twentieth system includes a treble clef staff and a bass clef staff.

This page of a handwritten musical score, numbered 21 in the top right corner, contains 15 staves of music. The notation is written in dark ink on aged, slightly yellowed paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of the 18th or 19th century, with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Dynamic markings, specifically the letter 'F' for fortissimo, are placed below several staves at various points throughout the piece. The staves are arranged in a single column, and the music spans across them, with some staves containing rests or being otherwise empty. The overall layout is typical of a manuscript page from a composer's sketch or a working draft.

Handwritten musical score on page 22, featuring multiple staves with complex notation, including many beamed sixteenth notes and rests. The score is divided into two systems by a double bar line. The key signature has two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'F' (forte).

This page of a handwritten musical score, numbered 23 in the top right corner, contains 15 staves of music. The notation is dense and includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The score is organized into systems of staves. The first system (staves 1-4) features a complex melodic line in the first staff, with triplets and slurs. The second system (staves 5-8) continues the melodic development with more triplets and slurs. The third system (staves 9-12) includes a section marked 'a deux' (for two parts) in the 10th staff, where the melody is split between two staves. The fourth system (staves 13-15) concludes the page with a final melodic line in the 15th staff. Dynamic markings 'F' (forte) are placed at the beginning of several staves. The notation is highly detailed, with many notes beamed together in groups, indicating rapid passages or tremolos. The paper shows signs of age, with some staining and wear visible.

F *pp* *F* *p* *F*

F *pp* *F* *p* *F*

F *pp* *F* *p* *F*

F *F* *F*

F *F* *F* Col Ottavino / /

F *F* *F*

F *F* *F*

F *F* *F*

F *F* *F*

F *F* *F*

F *pp* *F* *p* *F*

F *F* *F* *a deux*

F *F* *F*

F *F* *F*

F *F* *F*

F *pp* *F* *p* *F*

1410

Handwritten musical score on page 27. The page contains 15 staves of music. The notation includes treble and bass clefs, and various musical symbols such as notes, rests, and dynamic markings. The word "pizz" (pizzicato) is written above the first three staves. The word "solo" is written above the sixth staff, followed by a crescendo hairpin and the letter "p" (piano). The bottom staff has the word "pizz" written below it. The paper is aged and shows some staining.

1.^o 2.^o Corni

Violoncello e Bassa

This system contains the first five measures of the score. It features a piano introduction with arpeggiated chords in the upper strings and a rhythmic pattern in the lower strings. The first and second horns enter in measure 4 with a melodic line. The cello and bass provide a steady eighth-note accompaniment.

3.^o 4.^o Corni soli

Violla e Bassa.

This system contains measures 6 through 10. The third and fourth horns have a solo passage, playing a melodic line with grace notes. The piano accompaniment continues with arpeggiated figures in the upper strings and a rhythmic pattern in the lower strings.

First system of musical notation, measures 1-4. The score includes staves for Violino I, Violino II, Viola, Violoncello e Bassa, and Flauto. The Flauto part features a melodic line with trills and grace notes, marked with accents (>). The lower strings provide a harmonic accompaniment.

Violino I

Violino II

Viola

Violoncello e Bassa

Flauto

Col Ottavino

Second system of musical notation, measures 5-8. This system includes staves for Violino I, Violino II, Viola, Violoncello e Bassa, Clarinet, Horns, Bassoon, Timpani, and Violoncello e Bassa. The Violino I and II parts are marked 'arco'. The Clarinet and Horns parts have a melodic line. The Bassoon and Timpani parts provide a rhythmic accompaniment. The Violoncello e Bassa part is marked 'pp' (pianissimo).

Violino I

Violino II

Viola

Violoncello e Bassa

Clarinet

3. 4. Corni sotto voce

Fagotti

Timpani

pp

Violoncello e Bassa sotto voce

This page of musical notation, numbered 31, contains 15 staves of music. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *F* (forte) and *pp* (pianissimo) are used throughout. The notation is organized into systems, with some staves featuring articulation marks labeled *8^a*. The paper shows signs of age, including yellowing and foxing.

The musical notation is as follows:

- Staff 1: Treble clef, key signature of one sharp (F#). Notes: quarter, eighth, and sixteenth notes. Dynamics: *F* and *pp*.
- Staff 2: Treble clef, key signature of one sharp (F#). Notes: quarter, eighth, and sixteenth notes. Dynamics: *F* and *pp*.
- Staff 3: Bass clef, key signature of one sharp (F#). Notes: quarter, eighth, and sixteenth notes. Dynamics: *F* and *pp*.
- Staff 4: Treble clef, key signature of one sharp (F#). Notes: quarter, eighth, and sixteenth notes. Dynamics: *F* and *pp*.
- Staff 5: Treble clef, key signature of one sharp (F#). Notes: quarter, eighth, and sixteenth notes. Dynamics: *F* and *pp*.
- Staff 6: Treble clef, key signature of one sharp (F#). Notes: quarter, eighth, and sixteenth notes. Dynamics: *F* and *pp*.
- Staff 7: Treble clef, key signature of one sharp (F#). Notes: quarter, eighth, and sixteenth notes. Dynamics: *F* and *pp*.
- Staff 8: Treble clef, key signature of one sharp (F#). Notes: quarter, eighth, and sixteenth notes. Dynamics: *F* and *pp*.
- Staff 9: Treble clef, key signature of one sharp (F#). Notes: quarter, eighth, and sixteenth notes. Dynamics: *F* and *pp*.
- Staff 10: Treble clef, key signature of one sharp (F#). Notes: quarter, eighth, and sixteenth notes. Dynamics: *F* and *pp*.
- Staff 11: Treble clef, key signature of one sharp (F#). Notes: quarter, eighth, and sixteenth notes. Dynamics: *F* and *pp*.
- Staff 12: Treble clef, key signature of one sharp (F#). Notes: quarter, eighth, and sixteenth notes. Dynamics: *F* and *pp*.
- Staff 13: Treble clef, key signature of one sharp (F#). Notes: quarter, eighth, and sixteenth notes. Dynamics: *F* and *pp*.
- Staff 14: Treble clef, key signature of one sharp (F#). Notes: quarter, eighth, and sixteenth notes. Dynamics: *F* and *pp*.
- Staff 15: Treble clef, key signature of one sharp (F#). Notes: quarter, eighth, and sixteenth notes. Dynamics: *F* and *pp*.

Handwritten musical score for a 14-measure piece, page 32. The score is written on 14 staves, organized into four systems of four staves each. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various rhythmic figures, including sixteenth and thirty-second notes, and rests. The word "cres" (crescendo) is written at the end of the first, second, third, fourth, sixth, seventh, eighth, ninth, tenth, eleventh, and thirteenth measures. The word "Clari" (Clarinets) is written above the sixth staff in the third measure. The score is written in a cursive, handwritten style.

Handwritten musical score on page 33, featuring multiple staves with complex notation, including many beamed sixteenth notes and rests. The score is written in G major (one sharp) and 2/2 time. The right side of the page shows a repeat sign and a first ending bracket. The word "a deux" is written above the 11th staff in the first ending section.

Handwritten musical score on page 34, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various note values, rests, and dynamic markings such as *FF* (fortissimo) and *Col Ottavino* (Cottone). The staves are arranged in a system, with some staves showing a change in clef or key signature. The paper is aged and shows signs of wear, including stains and discoloration.

Dynamic markings: *FF* (fortissimo) appears frequently throughout the score, indicating a strong, loud sound. *Col Ottavino* is marked on one of the staves, suggesting a change in the instrument or a specific performance technique.

The score is organized into measures, with vertical bar lines separating them. The notation is dense, with many notes and rests, indicating a complex and fast-paced piece of music.

This page of a handwritten musical score, numbered 55 in the top right corner, contains twelve staves of music. The notation is dense and complex, featuring numerous triplets, slurs, and other musical symbols. The staves are arranged in a single system. The first three staves are in treble clef, and the remaining nine are in bass clef. The music is written in a style characteristic of 18th or 19th-century manuscript notation. The paper shows signs of age, including yellowing and some staining.

The score begins with a treble clef staff, followed by a bass clef staff, and then a series of staves with various musical notations. The notation includes many triplets, slurs, and other musical symbols. The staves are arranged in a single system. The first three staves are in treble clef, and the remaining nine are in bass clef. The music is written in a style characteristic of 18th or 19th-century manuscript notation. The paper shows signs of age, including yellowing and some staining.

There are three instances of the text "a deux" written above the staves:

- Staff 7 (treble clef): "a deux" above the staff.
- Staff 8 (bass clef): "a deux" above the staff.
- Staff 9 (bass clef): "a deux" above the staff.

Handwritten musical score on page 56, featuring multiple staves with complex notation, including many beamed sixteenth notes and slurs. The score is written in treble and bass clefs with a key signature of one sharp (F#). The notation is dense and characteristic of 18th or 19th-century manuscript notation.

This page of a handwritten musical score, page 57, contains 15 staves of music. The notation is in a historical style, featuring a key signature of one sharp (F#). The music is written in a complex, dense style, with many staves containing eighth and sixteenth notes, often beamed together. There are several measures with rests, particularly in the upper staves. A dynamic marking 'p' (piano) is visible in the third measure of the second staff. The paper is aged and shows signs of wear, including foxing and staining.

Handwritten musical score on page 38, featuring multiple staves with musical notation, dynamics, and performance instructions.

The score is organized into three systems of staves:

- System 1 (Top):** Includes a grand staff (treble and bass clef) and two additional staves. Dynamics include *pp* (pianissimo) and *pp* (pianissimo).
- System 2 (Middle):** Includes a grand staff and two additional staves. Dynamics include *pp* (pianissimo) and *pp* (pianissimo). Performance instructions include *staccato* (staccato) and *puzzi:* (puzzi:).
- System 3 (Bottom):** Includes a grand staff and two additional staves. Dynamics include *pp* (pianissimo) and *pp* (pianissimo). Performance instructions include *puzzi:* (puzzi:).

The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of age, including staining and foxing.

Handwritten musical score for a string quartet, page 59. The score is written on 16 staves. The top staff is for the first violin, followed by the second violin, first viola, second viola, first cello, second cello, first double bass, and second double bass. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'F' (forte) and 'pp' (pianissimo). The score is on aged, slightly stained paper.

P *FF*

P *FF*

P *FF*

FF

FF

FF

FF

Fagotti a deux

FF

1410 *FF*

Handwritten musical score on page 41. The score consists of 15 staves. The first four staves are in treble clef, and the remaining eleven are in bass clef. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and slurs. Dynamic markings include *pp* (pianissimo) and *Ottavino* (octavo). The notation is written in a cursive, handwritten style.

pp

pp

pp

Ottavino

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

This page contains a handwritten musical score for a multi-staff instrument, possibly a harpsichord or a multi-manual keyboard. The score is written in a single system across 15 staves. The notation is in a historical style, featuring a key signature of one sharp (F#) and a common time signature (C). The music is characterized by complex textures, including dense chords, rapid arpeggios, and frequent rests. The first staff begins with a treble clef and a key signature of one sharp. The subsequent staves alternate between treble and bass clefs. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are also several measures with whole rests, indicating moments of silence or sustained chords. The paper is aged and shows signs of wear, including foxing and staining.

This page of a handwritten musical score, numbered 43 in the top right corner, contains 15 staves of music. The notation is dense and complex, featuring numerous slurs, ties, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The music is written in a style characteristic of 18th or 19th-century manuscript notation. The staves are arranged in a single system, with some staves containing rests or being empty. The notation includes various note values, rests, and slurs, indicating a complex melodic and harmonic structure. Dynamic markings such as *FF* (fortissimo) are present on several staves, indicating loud passages. The manuscript shows signs of age, with some staining and wear visible on the paper.

This page of a handwritten musical score, numbered 44, contains 15 staves of music. The notation is dense and includes various musical symbols such as treble and bass clefs, key signatures (one sharp and one flat), time signatures, and complex rhythmic patterns including triplets and slurs. The music is written in a historical style, with some staves showing multiple voices or instruments. Dynamic markings, specifically 'FF' (fortissimo), are placed below several staves. The paper is aged and shows signs of wear, including foxing and staining.

This page of musical notation, numbered 45, is written on aged, yellowed paper. It contains 15 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The dynamic marking 'FF' (fortissimo) appears frequently throughout the piece, indicating loud passages. The notation is dense, with many notes and rests, and the paper shows signs of age, including foxing and staining.

This page of musical notation, numbered 46, is a complex score for multiple instruments or voices. It features 18 staves, each with its own clef and key signature. The notation is dense, with many sixteenth and thirty-second notes, often beamed together in rapid passages. Dynamic markings, particularly *ff* (fortissimo), are placed frequently throughout the score. Some staves include articulation marks like slurs and accents. The paper is aged and shows signs of wear, including foxing and staining. The overall style is characteristic of 18th or 19th-century manuscript notation.

1410

8^a

47

loco

8^a

8^a

Col Ottavino

FP

FP

FP 1410

FP

FP

#5

Handwritten musical score for a piano and violin ensemble. The page contains 16 staves. The top two staves are for the piano, and the remaining 14 are for the violin. The music is in G major and 2/4 time. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The violin part is a single melodic line. Dynamics include forte (F), piano (P), and fortissimo (pp). The page is numbered 48 at the top left and 1410 at the bottom center.

Col Violino 1^o

1410

Handwritten musical score on page 49. The page contains 14 staves of music. The notation includes various note values, rests, and dynamic markings. The first three staves are marked *pizz.* (pizzicato). The fourth staff has a *solo* marking. The fifth and sixth staves have *pp* (pianissimo) markings. The seventh staff has a *solo* marking. The eighth staff has a *pp* marking. The ninth staff has a *pizz.* marking. The tenth staff has a *pizz.* marking. The eleventh staff has a *pizz.* marking. The twelfth staff has a *pizz.* marking. The thirteenth staff has a *pizz.* marking. The fourteenth staff has a *pizz.* marking. The page is numbered 49 in the top right corner.

Handwritten musical score for Flauti, Ottavino, and Viollo e Bass. The score is written on ten staves, organized into two systems of five staves each. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes staves for Flauti (Flutes), Flauti (Flutes), Flauti (Flutes), Flauti (Flutes), and Flauti (Flutes). The second system includes staves for Ottavino (Oboe), Ottavino (Oboe), Ottavino (Oboe), Ottavino (Oboe), and Viollo e Bass (Violoncello and Bass). The notation includes various musical symbols such as notes, rests, and dynamic markings like *fl.* and *ff.*.

Flauti

Ottavino

Viollo e Bass

The first system of the musical score, measures 1-4. It features a piano introduction with a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature is one sharp (F#).

The second system of the musical score, measures 5-8. It includes parts for Violoncello and Bass, Flute (Flu.), and Horns (Corni). The Violoncello and Bass part is marked *arco* and *pp*. The Flute part is marked *8^a* and *arco pp*. The Horns part is marked *pp* and *p*. The Violoncello and Bass part also includes the instruction *sotto voce*. The key signature remains one sharp (F#).

Handwritten musical score on page 52. The page contains 15 staves of music. The first three staves are marked with a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, and clefs. The staves are arranged in a system, with some staves having a double bar line indicating a section break. The bottom staff is labeled "Vio. IIo col Basso".

Handwritten musical score on page 55, featuring multiple staves with complex notation. The score includes various musical elements such as triplets, sixteenth notes, and dynamic markings like "cres" (crescendo) and "F" (forte). The notation is dense and intricate, typical of a detailed musical manuscript. The page is numbered "55" in the top right corner. The score is written in a single system across 15 staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third staff is in bass clef with a key signature of one sharp. The fourth staff is in treble clef. The fifth staff is in treble clef with a key signature of one sharp and a dynamic marking of "F". The sixth staff is in treble clef with a key signature of one sharp and a dynamic marking of "cres". The seventh staff is in treble clef with a key signature of one sharp and a dynamic marking of "F". The eighth staff is in treble clef with a key signature of one sharp and a dynamic marking of "cres". The ninth staff is in treble clef with a key signature of one sharp and a dynamic marking of "F". The tenth staff is in treble clef with a key signature of one sharp and a dynamic marking of "cres". The eleventh staff is in treble clef with a key signature of one sharp and a dynamic marking of "F". The twelfth staff is in treble clef with a key signature of one sharp and a dynamic marking of "cres". The thirteenth staff is in treble clef with a key signature of one sharp and a dynamic marking of "F". The fourteenth staff is in treble clef with a key signature of one sharp and a dynamic marking of "cres". The fifteenth staff is in treble clef with a key signature of one sharp and a dynamic marking of "F".

Handwritten musical score on page 54. The page contains 14 staves of music, organized into two systems of seven staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The dynamic marking *pp* (pianissimo) is used throughout the score. The notation is dense, particularly in the upper staves, with many beamed notes and complex rhythmic patterns. The lower staves feature more sparse notation, including rests and single notes. The page shows signs of age, with some staining and wear visible.

Dynamic markings: *pp*

Page number: 1410

This page of a handwritten musical score, numbered 55 in the top right corner, contains 15 staves of music. The notation is dense and complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature consists of two sharps (F# and C#). The score is organized into systems of two staves each, with the first staff of each system often containing a 'cres' (crescendo) marking. The notation includes various rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests. The paper shows signs of age, with some staining and discoloration visible.

This page of handwritten musical notation, numbered 56, contains thirteen staves. The notation is dense and complex, featuring many beamed sixteenth notes and dynamic markings such as 'F' (forte). The staves are arranged in a single column, with some staves containing multiple systems of notation. The notation includes various clefs, key signatures, and rhythmic values. The paper shows signs of age, including foxing and staining.

This page of musical notation, page 57, contains 15 staves of music. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a complex, rhythmic style, with many notes beamed together. The dynamic marking *FF* (fortissimo) is repeated on several staves. A marking *8^a* is visible on the fifth staff. The notation is dense and fills most of the page.

This page contains a handwritten musical score on aged, stained paper. The score is organized into 16 horizontal staves. The first four staves are grouped together, each beginning with a treble clef and a key signature of one sharp (F#). The fifth staff begins with a treble clef and a key signature of two sharps (F# and C#). The sixth staff begins with a treble clef and a key signature of one sharp (F#). The seventh staff begins with a bass clef and a key signature of one sharp (F#). The eighth staff begins with a bass clef and a key signature of one sharp (F#). The ninth staff begins with a bass clef and a key signature of one sharp (F#). The tenth staff begins with a bass clef and a key signature of one sharp (F#). The eleventh staff begins with a bass clef and a key signature of one sharp (F#). The twelfth staff begins with a bass clef and a key signature of one sharp (F#). The thirteenth staff begins with a bass clef and a key signature of one sharp (F#). The fourteenth staff begins with a bass clef and a key signature of one sharp (F#). The fifteenth staff begins with a bass clef and a key signature of one sharp (F#). The sixteenth staff begins with a bass clef and a key signature of one sharp (F#). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are also rests, accidentals, and some markings that appear to be ornaments or performance instructions, such as '8a' written above the fifth and sixth staves. The paper shows signs of age, including yellowing and brown stains.

Handwritten musical score for a 13-staff ensemble. The score is written in treble and bass clefs, with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and slurs. A marking "loco" is present above the fourth staff. The fifth staff is labeled "Flauto col Ottavino" and contains a series of slurs. The score is organized into three measures, with the first measure containing the most complex notation, including many sixteenth notes and slurs. The paper shows signs of age, including yellowing and foxing.

This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or keyboard. The score is written in a single system across 15 staves. The notation is dense, featuring many slurs, ties, and various note values. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The staves are arranged in a traditional manner, with the right hand (treble clef) on the top and the left hand (bass clef) on the bottom. The notation includes many slurs, ties, and various note values, suggesting a complex and technically demanding piece. The paper is aged and shows signs of wear, including foxing and staining.

This page of a handwritten musical score, numbered 61 in the top right corner, contains 15 staves of music. The notation is dense and complex, featuring a variety of rhythmic patterns and melodic lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by frequent use of triplets, indicated by a '3' over groups of notes, and rapid sixteenth-note passages. In the fourth staff, there is a dynamic marking '8a' above a series of notes, and the word 'loco' appears below a staff further to the right, suggesting a change in articulation or a 'loco' section. The notation includes many slurs, ties, and repeat signs. The paper is aged and shows some staining, particularly on the right side. The bottom of the page has a small number '1410' centered.

IVANHOË.
ACTE PREMIER.
N^o 1. INTRODUCTION.

Temporale.

Allegro.

Ottavino.

Flûte.

Hautbois.

Clarinettes
en UT.

CORS en FA.

Trompettes
en RÉ.

Bassons.

Trombones.

1^{er} Violon.2^e Violon.

Alto.

1^{er} Tenors.2^d Tenors.

Basses.

Violoncelle et
Contre-Basse.

Handwritten musical score for "L'Espresso" by L. Spontini. The score is on aged, yellowed paper and features ten staves. The first six staves are for vocal parts (Soprano, Alto, Tenor, Bass, and two other parts), and the last four staves are for instrumental parts (Tromb. and Alt et Basse). The music is in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".

Handwritten musical score for "L'Espresso" by Franz Schubert. The score is written on ten staves, organized into five systems of two staves each. The instruments are indicated by clefs and labels: Violin I (treble clef), Violin II (treble clef), Viola (treble clef), Cello (treble clef), Double Bass (bass clef, labeled "b^{na}"), Trompe (bass clef, labeled "Tromp."), Alto Saxophone (treble clef, labeled "Altet B."), and another instrument (bass clef). The music is in 2/4 time, with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The paper is aged and shows some staining.

Handwritten musical score on page 64, featuring ten staves of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music is organized into two systems of five staves each. The first system (staves 1-5) appears to be a vocal setting, with staves 1-4 containing sustained notes and staves 5-6 showing a more active melodic line. The second system (staves 7-10) features a more complex texture, with staves 7-9 containing dense, rapid passages, possibly for a keyboard or lute, and staff 10 providing a bass line. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, including foxing and staining.

This page of a handwritten musical score, numbered 65, contains twelve staves of music. The notation is complex, featuring numerous triplets, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff includes a marking '8^{va}' and the word 'loco.' with a slur. The third staff has a key signature change to two flats. The fourth staff continues the complex notation. The fifth and sixth staves show a change in the lower voices, with the fifth staff having a treble clef and the sixth a bass clef, both with a key signature of one flat. The seventh and eighth staves continue the lower voice parts. The ninth and tenth staves show a change in the upper voices, with the ninth staff having a treble clef and the tenth a bass clef, both with a key signature of two flats. The eleventh and twelfth staves continue the upper voice parts. The notation is dense and intricate, typical of a complex musical composition.

Handwritten musical score for a 12-staff ensemble, likely a wind band or orchestra. The score is written in G major (one sharp) and 4/4 time. It features various dynamics (F, FF, PP, dimin, loco) and articulations (accents, slurs). The bottom section includes a "Cors in D" (Cor Anglais) part. The notation includes treble and bass clefs, key signatures, and various note values and rests.

Handwritten musical score for a choir and soloists. The score is written on 15 staves. The first 10 staves are for the choir, with the first staff being the soprano line and the last staff being the bass line. The last 5 staves are for soloists, with the first staff being the Tenors and the last staff being the Basses. The lyrics are written below the soloist staves.

CHOEUR.

quel tems af - freux ah quel ta - pa - ge

Tenors.

quel tems af - freux ah quel ta - pa - ge

Basses.

quel tems af - freux ah quel ta - pa - ge

Dieu quel o-ra-ge trouble les cieux.

Dieu quel o-ra-ge trouble les cieux.

Handwritten musical score for a 12-part ensemble, measures 1-4. The notation is arranged in two systems of six staves each. The first system includes staves for various instruments, some with clefs and key signatures. The second system continues the notation, featuring more complex rhythmic patterns and dynamic markings.

Handwritten musical score for a 12-part ensemble, measures 5-8. The notation is arranged in two systems of six staves each. The first system includes staves for various instruments, some with clefs and key signatures. The second system continues the notation, featuring more complex rhythmic patterns and dynamic markings.

Ob.
Cl.
C.
B^u
Cédr.

Sa - xons la coupe en main au suc - cès de nos

Fl.
Ob.
Cl.
C.
B^u
CHOEUR.

ar - mes a - mis la coupe en main au suc - cès de nos armes peut - è - tre les al -

CHOEUR. a - mis la coupe en main au suc - cès de nos armes peut - è - tre les al -

a - mis la coupe en main au suc - cès de nos armes peut - è - tre les al -

Handwritten musical score for a choir and keyboard. The score consists of 12 staves. The first six staves are for a choir (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and the last six are for a keyboard (Right and Left Hand). The music is in G major (one sharp) and 4/4 time. The lyrics are "lar.mes vont re.nai . . tre de .main chan.tons chan.tons chan.".

Key features of the notation include:

- Staff 1 (Soprano):** Starts with a whole rest, followed by a series of eighth notes in the final measure.
- Staff 2 (Alto):** Features a melodic line with eighth notes and a crescendo marking (*cres*) in the third measure.
- Staff 3 (Tenor 1):** Similar to the Alto part, with a crescendo marking (*cres*) in the third measure.
- Staff 4 (Tenor 2):** Features a melodic line with eighth notes.
- Staff 5 (Bass 1):** Features a melodic line with eighth notes.
- Staff 6 (Bass 2):** Features a melodic line with eighth notes.
- Staff 7 (Keyboard Right Hand):** Features a complex melodic line with triplets and a crescendo marking (*cres.*) in the third measure.
- Staff 8 (Keyboard Left Hand):** Features a complex melodic line with triplets.
- Staff 9 (Keyboard Right Hand):** Features a complex melodic line with triplets.
- Staff 10 (Keyboard Left Hand):** Features a complex melodic line with triplets.
- Staff 11 (Keyboard Right Hand):** Features a complex melodic line with triplets.
- Staff 12 (Keyboard Left Hand):** Features a complex melodic line with triplets and a crescendo marking (*cres*) in the third measure.

Lyrics: lar.mes vont re.nai . . tre de .main chan.tons chan.tons chan.

Handwritten musical score for 12 staves, measures 1-16. The notation is in G major (one sharp) and 2/4 time. The first 10 staves are grouped in pairs of five, each beginning with a forte (*f*) dynamic marking. The first five staves (1-5) feature a continuous sixteenth-note pattern in the right hand and a more melodic line in the left hand. The next five staves (6-10) show a change in the right-hand pattern, with more rests and eighth notes. The final staff of this section (11) continues the melodic line in the left hand. The 12th staff (measure 16) begins with a half note and a slur, indicating a transition to the next section.

lons

Handwritten musical staff, measures 17-20. The notation is in G major and 2/4 time. The staff begins with a half note and a slur, followed by a quarter note and a slur, indicating a transition to the next section.

lons

Handwritten musical staff, measures 21-24. The notation is in G major and 2/4 time. The staff begins with a half note and a slur, followed by a quarter note and a slur, indicating a transition to the next section.

lons

Handwritten musical staff, measures 25-28. The notation is in G major and 2/4 time. The staff begins with a half note and a slur, followed by a quarter note and a slur, indicating a transition to the next section.

ff

ff

ff

ff

ff

(On entend frapper.) On frap-pe on frap-pe

On frap-pe on frap-pe

On frap-pe on frap-pe

ff

Moderato

Ottavino.

Flute.

Hautbois.

Clarinettes
en SI.

Cors en FA.

Trompettes
en UT.

Bassons.

Trombones.

1^{re} Violon.

2^e Violon.

Alto.

LEÏLA.

IVANHOE.

ISMAËL.

Tenors.

Basses.

Violoncelle.

Contre-Basse.

Fl

Cl

B^{na}

cres

Leila

- gneur dans vo - tre demeure par pitié rece.véz-nous

Ism

- gneur dans vo - tre demeure par pitié rece.véz-nous

CHOEUR.

loin d'i.ci partez sur

loin d'i.ci partez sur

cres.

The musical score consists of several staves. The upper staves (treble clef) contain melodic lines with dynamic markings *p* and *ff*. The lower staves (bass clef) include a basso continuo line and a vocal line with French lyrics. The lyrics are: "l'heure ou craignez notre courroux loin d'ici partez sur l'heure ou craignez notre courroux". The notation includes various musical symbols such as notes, rests, and slurs.

l'heure ou craignez notre courroux loin d'ici partez sur l'heure ou craignez notre courroux

l'heure ou craignez notre courroux loin d'ici partez sur l'heure ou craignez notre courroux

V^o et C.B.

Cl

B^a

pp

pizzic.

pizzic.

8^{va}

Ivanh.

vîte vîte à cette place sans bruit venez vous as-seoir

pizzic.

Cl

B^a

p

p

p arco.

p arco.

p arco.

Leila.

ah seigneur je vous rend grâce mon coeur renait a les-poir

Tenors.

un musulman quelle au-

2^e Tenors.

un musulman quelle au-

Basses.

un musulman quelle au-

arco.

ah seigneur je v' rend grâ - ce mon coeur renait a l'es -

vi - te vite a cet - te pla - ce sans bruit venez v' as -

ah seigneur je v' rend grâ - ce mon coeur renait a l'es -

- da - ce renonce à ce fol es - poir

- da - ce renonce à ce fol es - poir

- da - ce renonce à ce fol es - poir

poir oui ah seigneur je v' rend grâ - ce mon cœur renait à l'es - poir
 - seoir oui vi - te vite a cet - te pla - ce sans bruit ve nez v' as - seoir mé pri - sez leur in - so -
 poir oui ah seigneur je v' rend grâ - ce mon cœur renait à l'es - poir.
 un musulman quelle au - da - ce renonce à ce fol es - poir.
 un musulman quelle au - da - ce renonce à ce fol es - poir.
 un musulman quelle au - da - ce renonce à ce fol es - poir.

Musical markings: *F*, *P*, *FP*, *pizzic.*, *pp*.

Musical score for a scene, featuring vocal and instrumental parts. The score is written in B-flat major (two flats) and 3/4 time. The key signature is B-flat major. The tempo is marked *Allegretto*. The score includes parts for Flute (Fl), Clarinet (Cl), Bassoon (B^{ss}), Violin (Vn), Viola (Va), Cello (Vcl), Double Bass (Cb), and Piano (P). The vocal parts are for Leila, Ivanh, and Ism. The lyrics are in French.

Flute (Fl): *ff* (fortissimo)

Clarinet (Cl): *ff* (fortissimo)

Bassoon (B^{ss}): *ff* (fortissimo)

Violin (Vn): *cres* (crescendo)

Viola (Va): *cres* (crescendo)

Cello (Vcl): *arco, cres* (arco, crescendo)

Double Bass (Cb): *cres* (crescendo)

Piano (P): *pizzic* (pizzicato)

Vocal Parts:

- Leila:** sur no-tre re-con-nais-san-ce com-ptez o noble é-tran-
- Ivanh:** len-ce je sau-rai vous pro-te-ger
- Ism:** sur no-tre re-con-nais-san-ce com-ptez o noble é-tran-

Lyrics:

- qui près de vous pren-dre
- oui mal-heur à qui me-na-ce l'in-no-cence et la beau-té
- finno-
- qui près de vous pren-dre

arco. *crès.*

pla.ce ah seigneur quelle bon.té ils sont à notre pour.suite

-cence et la beau - té

pla.ce ah seigneur quelle bon.té sauvez nous de leur fu.

arco. *sP*

Clarinettes en UT.

loin d'ici race mau-di-te un mu-sul-man quelle hor.

-reur loin d'ici race mau-di-te un mu-sul-man quelle hor.

14te.

ils sont à notre poursui.te sauvez nous de leur fureur
 ils sont à notre poursui.te sauvez nous de leur fureur
 -reur loin d'ici race maudi.te un musulman quelle horreur
 -reur loin d'ici race maudi.te un musulman quelle horreur

STRATTA.

Allegro, vivace

Ottavino.

Flûte.

Hautbois.

Clarinettes
en UT.

Cors en UT.

Trompettes
en UT.

Bassons.

Trombones.

Timballes.

1^{er} Violon.

2^e Violon.

Alto.

LEILA.

IVANHOE.

ISMAEL.

CEDRIC.

Tenors.

Basses.

Violoncelle et
Contre-Basse.

Vaine pri - è - re vil témé - rai re crains ma co - lè - re reti - re - toi re - ti - re

Vaine pri - è - re vil témé - rai re crains ma co - lè - re re ti - re - toi re - ti - re

Ob.

Cl.

Fl.

Tromp.

B♭

Tromb.

Violin I

Violin II

Viola

Cello

Double Bass

arco.

point de co.lère de mon vieux père a ma pri.ère calmez l'ef.
Ismaël.
point de co.lère ah d'un vieux
toi reti re toi reti re toi reti re toi
toi reti re toi reti re toi reti re toi

Fl.

p

p

p

p

p

p

p

p

Leila:

froi calmez l'ef-froi calmez l'ef-froi calmez l'ef-froi calmez l'ef-froi

Ivanh:

point de co.lè-re de son vieux

Isma:

pè-re a sa pri-è-re calmez l'ef-froi point de co-

Cedric:

non sa pri-è-re

p

pè.re a sa pri . è . re plaignez l'effroi plaignez l'effroi plaignez l'effroi plaignez l'effroi plaignez l'eff.
 .lè . re ah d'un vieux pè . re a sa pri . è . re plaignez l'eff .
 ne peut de . plai . re de son vieux pè . re plaignez l'eff . froi

point de co - lè - re de mon vieux pè - re a ma pri - è - re plai - gnez l'ef - froi

point de co - lè - re de son vieux pè - re a sa pri - è - re plai - gnez l'ef - froi

non sa pri - è - re ne peut de - plai - re de son vieux pè - re je plain l'ef - froi

Vai - ne pri - è - re vil té - mé - rai - re crains ma co - lè - re re - ti - re toi

Vai - ne pri - è - re vil té - mé - rai - re crains ma co - lè - re re - ti - re toi

point de co - lè - re de mon vieux pè - re a ma pri - ère plai - guez l'ef - froy point de co -

point de co - lè - re de son vieux pè - re a sa pri - ère plai - guez l'ef - froy point de co -

point de co - lè - re ah d'un vieux pè - re ah d'un vieux père plai - guez l'ef - froy point de co -

non sa pri - è - re ne peut dé - plai - re de son vieux père je plains l'ef - froy non sa pri -

vai - ne pri - è - re vil té - mé - rai - re crains ma co - lère re - ti - re toi vai - ne pri -

vai - ne pri - è - re vil té - mé - rai - re crains ma co - lère re - ti - re toi vai - ne pri -

lè-re de mon vieux pè-re à ma pri-è-re cal-mez l'ef-froi cal-

lè-re de son vieux pè-re à sa pri-è-re cal-mez l'ef-froi cal-

lè-re ah d'un vieux pè-re à sa pri-è-re cal-mez l'ef-froi plai

è-re ne peut dé-plai-re de son vieux pè-re je plains l'ef-froi je

è-re vil té-mé-rai-re crainsma co-lè-re re-ti-re toi re-

è-re vil té-mé-rai-re crainsma co-lè-re re-ti-re toi re-

The musical score is written for a choir and piano. It consists of two systems of staves. The first system has eight staves, and the second system has seven staves. The vocal parts are represented by the upper staves, and the piano accompaniment is on the lower staves. The lyrics are in French, and the music includes dynamic markings such as *f* (forte) and *pp* (pianissimo).

The lyrics for the vocal parts are as follows:

-mez l'ef . froy cal . mez l'ef . froy
 -mez l'ef . froy cal . mez l'ef . froy
 -guez l'ef . froy plai . guez l'ef . froy
 plains l'ef . froy je plains l'ef . froy
 . ti . . re toi re . ti . . re toi
 . ti . . re toi re . ti . . re toi

The piano accompaniment includes the following lyrics:

oui oui
 oui oui
 oui oui
 oui oui
 oui oui
 oui oui

The piano part also includes the word *soli* and *pp* (pianissimo) markings.

Ob:
Cl:
Cr:
pizzic.
Leila:
Ivanh:
Isma:
Ced:
pizzic.
pp

Par don - nez à notre au - da - ce seigneur sau -
 Par don - nez à leur au - da - ce seigneur sau -
 Dans no - tre dis - gra - ce ah sau - vez de
 Dans cet - te dis - gra - ce

vez de gra - ce des mains de ces bri - gands un
 vez de gra - ce des mains de ces bri - gands un
 gra - ce dans no - tre dis - gra - ce dans no - tre dis - gra - ce ah sau - vez de
 ah sau - vez de gra - ce dans cet - te dis - gra - ce dans cet - te dis - gra - ce ah sau - vez de

Oct.

Fl.

Ob.

Cl.

C.^{ra}

B.^{na}

pp

f > *f* >

pp

pp

pp

pp

pp

pp

pp

pp

père et son en - fant un père et son en - fant pardon - nez à

père et son en - fant un père et son en - fant pardon - nez à

grâce cet - te jeune en - fant cet - - te jeune en - fant dans no - tre dis -

grâce le père et l'en - fant le père et l'en - fant

pp

notre au - da - - - ce seigneur sau - vez de gra - - - ce des

notre au - da - - - ce seigneur sau - vez de gra - - - ce des

gra - ce ah sau - vez de gra - ce dans no - tre dis -

dans cet - te dis - gra - ce ah sau - vez de gra - ce dans no - tre dis -

mains de ces bri . gands un père et son en . fant un
 mains de ces bri . gands un père et son en . fant un
 grâce dans no . tre dis . grâce ah sau . vez de grâce cet . te jeune en . fant cet .
 grâce dans no . tre dis . grâce ah sau . vez de grâce le père et l'en . fant le

père et son en . fant point de co . lè . re de mon vieux
 père et son en . fant point de co . lè . re de son vieux
 te . jeune en . fant point de co . lè . re ah d'un vieux pè . re à sa pri . re plaignez l'ef .
 père et l'en . fant non sa pri . è . re ne peut dé . plai . re de son vieux pè . re je plains l'ef .
 vai . ne pri . è . re vil té . mé .
 vai . ne pri . è . re vil té . mé .

P 1410

pè - re à ma pri - è - re plai - gnez l'ef - froy plai - gnez l'ef -
 pè - re point de co - lè - re de son vieux pè - re à sa pri - è - re plaignez l'ef - froy plai - gnez l'ef -
 froy point de co - lè - re ah d'un vieux pè - re à sa pri - è - re plaignez l'ef - froy plai - gnez l'ef -
 froy non sa pri - è - re ne peut dé - plaire de son vieux pè - re je plains l'ef - froy je - plains l'ef -
 -rai - re crains ma co - lè - re re - ti - re toi re - ti - re
 -rai - re crains ma co - lè - re re - ti - re toi re - ti - re

froi point de co - lè - re de mon vieux pè - re à ma pri -
 - froi point de co - lè - re de son vieux pè - re point de co - lè - re de son vieux
 - froi point de co - lè - re ah d'un vieux pè - re à sa pri - è - re plaignez lè - froi point de co - lè - re ah d'un vieux
 - froi non sa pri - è - re ne peut dé - plaire de son vieux pè - re je plains lè - froi non sa pri - è - re ne peut dé -
 toi vai - ne pri - è - re vil té - mé - rai - re crains ma co -
 toi vai - ne pri - è - re vil té - mé - rai - re crains ma co -

Handwritten musical score for a multi-voice setting, featuring ten staves with vocal and instrumental parts. The lyrics are in French, expressing a plea for mercy and a declaration of faith.

pp

pp

pp

pp

e - re plai - gnez l'ef - froy plai - gnez l'ef - froy point de co -
 pe - re à sa pri - è - re plaignez l'ef - froy plai - gnez l'ef - froy point de co -
 pe - re à sa pri - è - re plaignez l'ef - froy plai - gnez l'ef - froy point de co -
 plai - re de son vieux pe - re je plains l'ef - froy je plains l'ef - froy non sa pri -
 - lè - re re - ti - re toi re - ti - re toi
 - lè - re re - ti - re toi re - ti - re toi

pp

le . re point de co . le . re de mon vieux père de mon vieux pè . re à ma pri - è - re a ma pri - è . re point de co .
 le . re point de co . le . re de son vieux père de son vieux pè . re à sa pri - è - re à sa pri - è . re point de co .
 le . re point de co . le . re ah d'un vieux père ah d'un vieux pè . re à sa pri - è - re à sa pri - è . re point de co .
 è - re non sa pri - è - re ne peut dé - plaire ne peut dé - plaire de son vieux pè re de son vieux pè . re par sa pri -
 vai - ne pri - è - - re vil té - mé - - rai - - re crains ma co - - le - - re
 vai - ne pri - è - - re vil té - mé - - rai - - re crains ma co - - le - - re

The musical score is written on ten staves. The first five staves are instrumental, featuring treble and bass clefs and various note values. The last five staves contain vocal lines with lyrics. The lyrics are written in French and are repeated across the staves. The notation includes various note values, rests, and dynamic markings such as "cres." (crescendo).

The lyrics are as follows:

lè - re plaignez l'ef - froi point de co - lè - re point de co - lè - re de mon vieux pè - re de mon vieux
 lè - re plaignez l'ef - froi point de co - lè - re point de co - lè - re de son vieux pè - re de son vieux
 lè - re plaignez l'ef - froi point de co - lè - re point de co - lè - re de son vieux pè - re de son vieux
 è - re je plains l'ef - froi non sa pri - è - re non sa pri - è - re ne peut dé - plai - re ne peut de
 re - ti - re toi vai - ne pri - è - re vil té - mé -
 re - ti - re toi vai - ne pri - è - re vil té - mé -

pé-re à ma pri-è-re à ma pri-è-re point de co-lè-re plaignez l'ef-froi plai-guez l'ef-
 pé-re à sa pri-è-re à sa pri-è-re point de co-lè-re plaignez l'ef-froi plai-guez l'ef-
 pé-re à sa pri-è-re à sa pri-è-re point de co-lè-re plaignez l'ef-froi plai-guez l'ef-
 plai-re de son vieux pé-re de son vieux pé-re par sa pri-è-re je plains l'ef-froi je plains l'ef-
 -rai - re crains ma co-lè-re re-ti-re toi re-ti-re
 -rai - re crains ma co-lè-re re-ti-re toi re-ti-re

froi plai - gnez l'ef - froi ah de mon père ah de mon père plaignez l'ef - froi.
 - froi plai - gnez l'ef - froi ah de son père ah de son père plaignez l'ef - froi.
 - froi plai - gnez l'ef - froi ah de son père ah de son père plaignez l'ef - froi.
 - froi je plains l'ef - froi ah de son père ah de son père je plains l'ef - froi.
 toi re - ti - re toi dans ma co - lè - re re - ti - - - re toi.
 toi re - ti - re toi dans ma co - lè - re re - ti - - - re toi.

A handwritten musical score on 14 staves, organized into four systems of four staves each. The notation includes treble and bass clefs, key signatures with sharps and naturals, and various musical symbols such as notes, rests, and accidentals. The paper is aged and shows some staining. The first system (staves 1-4) features a treble clef and a key signature of one sharp. The second system (staves 5-8) features a treble clef and a key signature of one sharp. The third system (staves 9-12) features a bass clef and a key signature of one sharp. The fourth system (staves 13-14) features a bass clef and a key signature of one sharp.

A handwritten musical score on page 104, featuring 12 staves of music. The notation is in G major (one sharp) and 3/4 time. The score is organized into four systems of three staves each. The first system (staves 1-3) includes a treble clef on the first staff, a treble clef with a key signature change to G major on the second staff, and a bass clef on the third staff. The second system (staves 4-6) continues the composition with treble and bass clefs. The third system (staves 7-9) also continues with treble and bass clefs. The fourth system (staves 10-12) concludes the piece with treble and bass clefs. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests, with some staves featuring complex chordal textures.

FLAUTI

CLARINETTI
in La

CORNI in D

TROMBE in D

FAGOTTI

VIOLINI

VIOLA

ISMAËL

TENORE

BASSI

BASSI

Allegro

Violini

Bois-guilbert dont la ven-gance fut tou-jours l'u-ni-que loi Bois-guil-

bert que l'in - - nocen - ce n'a jamais vu sans ef - froi ah! mau - di - te complai -

- san - ce la pes - te soit du tournoi ah! maudi - te complai -

Mal - gré son air d'im - por -

Mal - gré son air d'im - por -

- san - - ce la peste soit du tournoi
 - tan - - ce le poltron semeurt d'ef - - froi
 - tan - - ce le poltron semeurt d'ef - - froi

pizz.

Handwritten musical score for a string ensemble, featuring multiple staves with various musical notations including dynamics (F, p), articulation (pizz., arco), and lyrics in French.

Lyrics: dans mon cœur quel-le tourmente son i-mage encor pré-

Lyrics: -sen-te nie poursuit m'épou-van-te daignez donc sei-gneur é-cou-

1410

8^a

- ter ce que je vais vous ra-conter l'esprit plein de la

tête nous cheminions au pe-tit trop lorsque sur nous le casque en tête le fier normand foud au ga-

-lop chaque instant ac - croit mes al-lar-mes je presse en-vain mon cour.

-sier ah! que n'avais-je les ar-mes et le cœur d'un cheva-lier

Qui pour-
 Qui pour-

Musical score for the first system. The piano part consists of a right hand with a complex arpeggiated figure and a left hand with a more rhythmic bass line. The vocal part has a melodic line with some rests. Dynamics include *dol* and *p*.

que n'avais - je les ar - mes et le cœur d'un chava - lier
 - rait crain - dre les ar - mes dans la main d'un tel guer - rier
 - rait crain - dre les ar - mes dans la main d'un tel guer - rier

Musical score for the second system. The piano part continues with a prominent arpeggiated figure in the right hand. Dynamics include *p* and *pizz*.

This page of handwritten musical notation is for a string quartet, featuring French lyrics. The music is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: "mais hélas! pour ma fil - le je devais me conser - ver près de nous le fer bril - le plus d'es-poir de nous sau -". The notation includes various musical markings such as *F* (forte), *pp* (pianissimo), *p* (piano), *arco* (arco), *pizz* (pizzicato), and *solo*. The paper is aged and shows some staining.

-ver plus d'es-poir de nous sau - ver quand tout à coup quand tout à coup d'une

cloche mon oreille entend le son ô ciel ô ciel Boisguilbert ap proche fuyons Le-i-la fu'

ous j'entend sa voix fa-rouche re-ten-tir dans le bois il nous

8^a

pressé il nous presse il nous tou-che c'est lui oui c'est lui je le vois il les il les

8^a

8^a loco

il nous presse il nous tou - che c'est lui oui c'est lui je le vois Mais bien -

presse il les presse il les tou - che pourront il é-chapper de ce bois

presse il les presse il les tou - che pourront ils é-chapper de ce bois

- tôt u - ne nuit pro - fon - de à leur yeux ca - che nos

pas sou - - dain la fou - - - dre gron - - de le

ciel s'ouvre avec fracas, il nous presse il nous presse il nous touche c'est lui oui c'est lui je le

Handwritten musical score for "L'air de la nuit" from "Le chapeau de paille d'Italie". The score is for voice and piano. It features a complex arrangement of staves with various musical notations including treble and bass clefs, key signatures (F# and Bb), and dynamic markings (F). The lyrics are written below the staves.

vois mais bien - tôt u - ne nuit pro - fonde à leurs yeux ca - che nos.

vois mais bien - tôt u - ne nuit pro - fonde à leurs yeux ca - che nos.

Bassi e Fagotti

Bassi e Fagotti

F

P

pas, à leurs yeux ca-che nos pas à leurs yeux cache nos

pas, à leurs yeux ca-che nos pas à leurs yeux cache nos

Bassi e Fagotti

pas dé - ja plus loin sur la bru - ye - - re j'en - -
 8^a
 - tends leurs chevaux ga - lop - per en - - fin ma fil - - le j'es -

loco

119

8^a

pp

8^a

p

p

p

- pè - - re nous pourrons lui é - chapper du bois nous sortons en si -

pizz

cres

cres

cres

cres

cres

cres

- lence ce château s'offre à nos yeux mon cœur renait à l'es-pe - ran-ce j'y trouve un appui géne-

cres

1410

reux mon cœur renait a l'es-pé - ran-ce j'y trouve un ap-pui généreux qu'ici sa fureur nous as-

que ton cœur s'ouvre à l'es-pé - ran-ce reçois un a - zile en ces lieux

que ton cœur s'ouvre à l'es-pé - ran-ce reçois un a - zile en ces lieux

arco fp

sie-ge je ne crains plus rien de-sormais le vaillant Cédric nous pro-tege et les remparts sont fort é-

Bassi e Fagotti fp fp 1410 fp fp

- pais le vaillant Cédric nous pro-tège et les remparts sont fort é-pais qu'ici sa fureur nous as-

qu'ici sa fureur nous as-

qu'ici sa fureur nous as-

Bassi e Fagotti

siege je ne crains plus rien désormais le vaillant Cédric nous pro-tège et les remparts sont fort é-

-siege ne craignez plus rien désormais le vaillant Cédric vous pro-tège et les remparts sont fort é-

siege ne craignez plus rien désormais le vaillant Cédric vous pro-tège et les remparts sont fort é-

Bassi e Fagotti

fp

fp

fp

fp

fp

8^a
 pais le vaillant Cédric nous pro-tège et les remparts sont fort é-pais les remparts sont fort é-
 pais le vaillant Cédric vous pro-tège et les remparts sont fort é-pais les remparts sont fort é-
 pais le vaillant Cédric vous pro-tège et les remparts sont fort é-pais les remparts sont fort é-
 Basses & Fagotti
 -pais les remparts sont fort é-pais les remparts sont fort é-pais les remparts sont fort é-
 -pais les remparts sont fort é-pais les remparts sont fort é-pais les remparts sont fort é-
 -pais les remparts sont fort é-pais les remparts sont fort é-pais les remparts sont fort é-
 Basses & Fagotti

Handwritten musical score for a symphony or opera, featuring multiple staves with complex notation, including treble and bass clefs, key signatures, and various musical symbols like notes, rests, and ornaments.

8^a

125

- pais.

- pais.

- pais.

Bassi e Fagotti

loco

Bassi e Fagotti

N^o 3.Andante 8^a

FLAUTI.

OBOË.

CLARINETTI
in SI.CORNI
in MI \flat TROMBE.
in SI \flat

FAGOTTI.

TROMBONI.

TIMPANI.
in MI \flat

VIOLINI.

VIOLA.

IVANHOË.

VIOLONCELLO
CONTRA BASSO.

Andante

Handwritten musical score on page 125, featuring multiple staves with musical notation and French lyrics. The score includes dynamic markings like 'F' (forte) and 'p' (piano). The lyrics are: 'Bles-sé sur la terre étrangè - re si je vois en-cor la lu- mic - - re je le dois a ton secours je veux con-sacrer cet-te'.

vi - e qui sans toi m'était ra - - - vi - - - e à veil - ler sur tes

jours à veil - ler sur tes jours si je

vois encor la lu-mière je le dois a ton secours l'exis-

-tence m'est plus chère si je puis défendre tes jours

Handwritten musical score for a song, featuring multiple staves with notes, rests, and lyrics. The score includes a repeat sign and a final cadence.

Lyrics: si je puis dé-fen - dre tes jours si je

Lyrics: puis de - fen - dretes jours

Allegro vivace

8^a

Musical score for a piano ensemble, measures 1-5. The score consists of 11 staves. The first five staves are for the right hand, and the last six are for the left hand. The tempo is "Allegro vivace". The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music features a repeating rhythmic pattern of eighth and sixteenth notes. Each measure is marked with a forte "F" dynamic. Above the first staff, there are wavy lines indicating a tremolo or rapid oscillation.

Mais quel transport

naît dans mon âme

oui l'in-no-cen - - ce

Musical score for a Violoncello and Bass, measures 1-5. The score consists of two staves. The tempo is "Allegro vivace". The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music features a repeating rhythmic pattern of eighth and sixteenth notes. Each measure is marked with a forte "F" dynamic.

de moi re-cla - - me l'inno-cen - - ce de moi re-cla - - me

Handwritten musical score on page 131. The page contains ten staves of music. The first seven staves are for a piano accompaniment, with each staff beginning with a treble clef and a key signature of two flats (B-flat and E-flat). The eighth staff is for a vocal line, with a treble clef and the same key signature. The ninth staff is for a vocal line, with a bass clef and the same key signature. The tenth staff is for a piano accompaniment, with a bass clef and the same key signature. The lyrics are written below the vocal staves: "un ap-pui protecteur je sens à l'ardeur qui m'enflamme". The music is written in a historical style, with many rests and dynamic markings such as *p* (piano) and *P* (Piano). The paper is aged and shows some staining.

p

p

p

p

p

p

p

P

p

p

un ap-pui protecteur je sens à l'ardeur qui m'enflamme

p

que je dois être son dé-fenseur oui je sens a l'ardeur qui m'enflamme

loco

que je dois être son défenseur je le jure d'avance.

Piu lento

pizz

pizz

pizz

Oui je veux termi-ner sa souffran - ce et ce bras sau -

Piu lento

pizz

- ra te prote - ger mon cœur s'ou - vre à l'es - - pe - rance il ne con -

Flauti.

8^a

135

Clari:

- nait plus de danger il ne connaît plus de dan - ger plus de dan - ger oui je

1^o tempo.

arco

arco

1^o tempo.

veux termi-ner ta souffran - ce et ce bras sau - ra te prote-ger mon cœur

arco

s'ouvre a l'es-pe - ran - ce il ne connaît il ne con-nait plus de dan-ger

8^a

oui c'en est fait oui c'en est fait je ne connais, je ne con-

Tromboni et Bassi. *F* *mf*

Musical score for page 137, featuring multiple staves with dynamic markings (*p*, *cres*, *F*) and a vocal line at the bottom. The score includes staves for various instruments, including Tromboni, and a vocal line with lyrics.

Dynamics: *p*, *cres*, *F*

Tromboni.

-nait plus de danger je veux ter-mi-ner ta souffran - ce oui ce

staccato *cres* *F*

br

bras sau - - ra te pro-te-ger mon cœur

1410

s'ouvre a l'es-pe-ra-n-ce il ne connaît il ne connaît

$\frac{2}{4}$ $\frac{2}{8}$ $\frac{2}{4}$ $\frac{2}{8}$ $\frac{2}{4}$ $\frac{2}{8}$

F
 F
 F
 F
 F
 F
 F
 F
 F
 F
 F
 F

plus de dan - - ger ne connait plus de dan - - ger ne con -

A handwritten musical score on aged paper, featuring 12 staves. The notation includes treble and bass clefs, time signatures (2/4 and 3/4), and various musical symbols such as notes, rests, and accidentals. The score is organized into measures by vertical bar lines. The first staff has a 2/4 time signature, while the others have 3/4. The notation is dense, with many notes and rests, suggesting a complex piece of music. The paper shows signs of age, including yellowing and some staining.

- nait plus de dan - ger plus de dan - ger il ne con - nait plus de danger il ne con -

A continuation of the handwritten musical score, showing the final two staves. The notation continues with notes and rests, maintaining the same style as the previous staves. The paper is aged and shows some staining.

A handwritten musical score on 12 staves. The notation is in a single system, with staves 1-5 in treble clef and staves 6-12 in bass clef. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The paper shows signs of age, with some staining and wear.

- nait plus de danger.

A handwritten musical score on 2 staves, continuing from the previous system. The notation is in a single system, with the top staff in bass clef and the bottom staff in bass clef. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The paper shows signs of age, with some staining and wear.

REPLIQUE. Son destin m'est aussi indifférent que celui du dernier des Normands.

143

COR
en Sol.

Solo dans la Coulisse.

N° 4.

QUATUOR ET CHŒUR.

FLAUTI.

OBOË.

CLARINETTI.
in Ut.

CORNI.
in Sol.

TROMBA.
in La.

FAGOTTI.

TROMBONI.

VIOLINO 1°

VIOLINO 2°

ALTO VIOLA.

LEÏLA.

IVANHOË.

ISMAËL.

CEDRIC.

CHŒUR.

VIOLONCELLI.

BASSI.

Andante.

Andante.

Andante.

Ah point d'allarmes sèche vos larmes comptez sur nous

musical score for page 144, featuring multiple staves with vocal and instrumental parts. The score includes lyrics in French: "dans la coulisse." and "le cor résonne! ah! je frissonne! entendez vous? entendez vous?". The staves are arranged in a system, with some parts marked with dynamics like *p* and *f*, and articulation like *tr* (trill). The bottom section is labeled "Leila." and "Viol.^{li}" (Violoncelle). The bottom staff is labeled "Basso." and includes the instruction "unis." (unison).

musical score for page 144, featuring multiple staves with vocal and instrumental parts. The score includes lyrics in French: "dans la coulisse." and "le cor résonne! ah! je frissonne! entendez vous? entendez vous?". The staves are arranged in a system, with some parts marked with dynamics like *p* and *f*, and articulation like *tr* (trill). The bottom section is labeled "Leila." and "Viol.^{li}" (Violoncelle). The bottom staff is labeled "Basso." and includes the instruction "unis." (unison).

Handwritten musical score for orchestra and voices. The score is written on 14 staves. The top four staves are for the orchestra (strings and woodwinds). The bottom four staves are for the voices (Ismaël, Cedric, and a soloist). The music is in G major and 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in French.

8^a 6 6 6 6

p

solo 6 6 6

p

coulisse.

pizz:

pizz:

pizz:

Ismaël.

le cor résonne entendez vous. Fai ~ ~ ~ sons si ~ ~ len ~ ~ ce

Cedric.

Fai ~ ~ ~ sons si ~ ~ len ~ ~ ce

arco.

p

pizz:

Flu: 3^a

Cla:

de la pru~den~ce e~~~~cou~~~tons

de la pru~den~ce e~~~~cou~~~tons

Flu:

Cla:

Fagi:

Tromboni. *dol*

Ivanhoe

Ah point d'al-lar~mes se~~~~chez vos

tous fai~~~~sons si~len~ce de la pru~

tous fai~~~~sons si~len~ce de la pru~

8^a

arco. *f*

arco. *f*

entendez vous? entendez vous?

~ lar ~ ~ mes comp ~ ~ ~ ~ tez sur nous

~ den ~ ~ ~ ce e ~ ~ ~ ~ cou ~ ~ ~ tons tous

~ den ~ ~ ~ ce e ~ ~ ~ ~ cou ~ ~ ~ tons tous

arco. *f*

1410

8.^a

le cor ré-sonne entendez vous.

sechez vos larmes comptez sur nous.

faisons si-len-ce écou-tons tous.

faisons si-len-ce écou-tons tous.

sechez vos larmes comptez sur nous.

sechez vos larmes comptez sur nous.

sechez vos larmes comptez sur nous.

sechez vos larmes comptez sur nous.

sechez vos larmes comptez sur nous.

sechez vos larmes comptez sur nous.

VIOLINO 1.^o

VIOLINO 2.^o

ALTO VIOLA.

UN GUERRIER.

BASSO.

Bois Guilbert vous propose ou la guerre ou la paix

cette esclave est la sienne et ma voix la reclame en son pou-

voir tous deux remettez-les ou malgré vos remparts épais craignez le courroux qui l'en-

FAGOTTI. *Allegretto.*

VIOLINO 1^o

VIOLINO 2^o

ALTO VIOLA.

UN GUERRIER. *Ivanhoë.*
 --- flamme. Va-t'en, dis à ton mai-tre qu'un

VIOLONCELLO. *Allegretto.*

BASSO.

jeu-ne che-va-lier qu'il apprit a con-nai-tre

Oboe. *p*
Clari. *p*

o...se le de...fi...er que le fer de ma lan...ce saura sur ces rem.

parts pu...nir son in...so...len...ce s'il bra...ve mes re...

1410

Handwritten musical score for "Le Mystère de la Messe" by G. Fauré. The score is on aged, yellowed paper and features multiple staves. The top section includes staves for three voices (Soprano, Alto, Tenor) and two parts of Horns (labeled "Corni in Mi"). The bottom section includes staves for Bass and Cello/Double Bass. The lyrics "Que est donc ce mystère mon fils est devant moi" are written below the Bass staff. The score is marked with various dynamics including "f" (forte) and "ff" (fortissimo). The paper shows signs of age, including discoloration and some staining.

CHOEUR.

Tenori

Ivanoe

Bassi

Quel etonnant mystere dis-si ~ ~ ~ pe notre effroi. Par

Quel etonnant mystere dis-si ~ ~ ~ pe notre effroi.

fp

fp

f

don-ne moi mon père en combattant j'espè-re dé-sarmer ta co-

Handwritten musical score for a piece on page 155. The score consists of 12 staves. The first 10 staves are instrumental, featuring treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a style typical of 18th or 19th-century manuscripts, with many beamed sixteenth and thirty-second notes. The first five staves are marked with a forte 'F' dynamic. The sixth staff has a 'F' and a repeat sign. The seventh and eighth staves have a 'p' (piano) dynamic. The ninth and tenth staves have a 'p' and an accent mark. The eleventh staff has a 'p' and an accent mark. The twelfth staff has a 'p' and an accent mark. The bottom section of the page contains two staves of vocal music. The first staff is in a lower clef (likely alto or tenor) and contains the lyrics 'lere et sau~ver et sau~ver son honneur.// O bon'. The second staff is in a lower clef (likely bass) and contains the lyrics 'con la parte.' followed by a repeat sign. The key signature remains one sharp, and the time signature is 3/4. The page number 1410 is at the bottom center.

156

heur ô destin pros-pè-re

quel transport a-gi-ante mon

Handwritten musical score for "L'Espresso" by Franz Schubert, page 157. The score is for a piano and includes parts for Oboe (Oboë), Clarinet (Clarinete), and Cello/Double Bass (Violoncello/Bass). The music is in 3/4 time, key of D major, and features a variety of musical notations including chords, arpeggios, and dynamic markings like "f" and "ff".

12/8

Ivan: Ah quel transport a~gi~te mon cœur.

Isma: Ah quel transport a~gi~te mon cœur.

Ced: Ah quel transport a~gi~te mon cœur.

1. Tenor. Ah quel transport a~gi~te son cœur.

2. Tenor. Ah quel transport a~gi~te son cœur.

Basse. Ah quel transport a~gi~te son cœur.

Violli e B°

Flu: Allegro.

Ob:

Clarinet in La.

Fag:

Allegro.

Leila.

Voulez a ma defense mon noble chevalier

Allegro.

Isr:

Ced:

Tenori

CHŒUR.

Basse.

Allegro.

159

l'indi-gne che-va-lier. Je venge son offen-se je suis son che-va-

Ivanoe.

l'indi-gne che-va-lier.

l'indi-gne che-va-lier.

l'indi-gne che-va-lier.

col. B. //

Musical score for a vocal and instrumental piece, page 160. The score features multiple staves with musical notation, including treble and bass clefs, key signatures of two sharps (F# and C#), and various dynamics like forte (f), piano (p), and fortissimo (fp). The vocal part includes lyrics in French. The instrumental part includes a section marked "unis." and another marked "arco."

Dynamics: *f*, *p*, *fp*, *unis.*, *arco.*

Lyrics:

Leila. *Pro.tè.ge pro.tè.ge* mon no.ble che.va~.lier.// Dé~~~
 qu'il meure qu'il meure l'in.di.gne che.va~.lier.
 qu'il meure qu'il meure l'in.di.gne che.va~.lier.
 qu'il meure qu'il meure l'in.di.gne che.va~.lier. le
 qu'il meure qu'il meure l'in.di.gne che.va~.lier. le

Col. B. // // //

1410 *fp*

le nom seul de la gloi~re

~~~ja mon cœur qu'en flamme la vic~toi~re s'est en ~~~ni ~~~

le nom seul de la gloire

le nom seul de la gloire

nom seul de la gloire fait palpi~ter son

nom seul de la gloire fait palpi~ter son

nom seul de la gloire fait palpi~ter son

nom seul de la gloire fait palpi~ter son



l'es~poir de la vie~toi~re  
 ~vre d'un pré~sa~ge de gloi~re je vous le ju~~re et  
 fait pal~pi~ter son cœur  
 fait pal~pi~ter son cœur  
 cœur oui nous pouvons l'en croire  
 cœur oui nous pouvons l'en croire  
 cœur oui nous pouvons l'en croire

p 1410



nous de-vons l'en-croi-re font palpi-ter son cœur oui nous  
 vous pou-vez m'en-croi-re no-ble Cé-dric je revien-drai vainqueur je  
 nous de-vons l'en-croire il revien-dra vainqueur ah  
 nous de-vons l'en-croire il revien-dra vainqueur le nom  
 il reviendra vainqueur  
 il reviendra vainqueur  
 il reviendra vainqueur



*cres*

de ~ vous de ~ vous l'en ~ croi ~ re font pal ~ ~ pi  
 vous le ju ~ ~ re et vous pou ~ ~ vez vous pouvez m'en ~ croire noble Cé ~ ~  
 ce beau nom le beau nom de gloi ~ ~ ~ re fait pal ~ ~ pi ~ ~  
 seul de la gloi ~ ~ re fait palpi ~ ter fait pal ~ ~ pi ~ ~



ter pal-pi-ter son cœur aux  
- dric je reviendrai reviendrai vain - queur aux  
- ter pal-pi-ter mon cœur aux  
- ter palpi-ter son cœur aux  
au nom seul de la gloire aux  
au nom seul de la gloire aux  
au nom seul de la gloire aux



ar ~ ~ ~ mes aux ar ~ ~ ~

ar ~ ~ ~ mes aux ar ~ ~ ~

ar ~ ~ ~ mes aux ar ~ ~ ~

ar ~ ~ ~ mes aux ar ~ ~ ~

seul nom de la gloire il bra ~ ve le tré ~

seul nom de la gloire il bra ~ ve le tré ~

seul nom de la gloire il bra ~ ve le tré ~



mes vic ~ toi ~ ~ ~ ~ re vic-

mes vic ~ toi ~ ~ ~ ~ re vic-

mes vic ~ toi ~ ~ ~ ~ re vic-

mes vic ~ toi ~ ~ ~ ~ re vic-

pas vo, lez a la vic ~ toire vo~

pas vo, lez a la vic ~ toire vo~

pas vo, lez a la vic ~ toire vo~



Musical score for page 168, featuring multiple staves with musical notation and French lyrics. The score includes a piano introduction with a forte (F) dynamic, followed by vocal entries for various parts. The lyrics are:

~ ~ ~ toi ~ ~ ~ re sui ~ ~ vez ses  
 ~ ~ ~ toi ~ ~ ~ re sui ~ ~ vez mes  
 ~ ~ ~ toi ~ ~ ~ re sui ~ ~ vez ses  
 ~ ~ ~ toi ~ ~ ~ re sui ~ ~ vez ses  
 ~ ~ lons a la vic ~ ~ toire allons sui ~ ~ vons ses  
 ~ ~ lons a la vic ~ ~ toire allons sui ~ ~ vons ses  
 ~ ~ lons a la vic ~ ~ toire allons sui ~ ~ vons ses

The score concludes with a forte (F) dynamic and the number 1410.



pas suivez ses pas suivez ses pas

pas suivez mes pas suivez mes pas

pas suivez ses pas suivez ses pas suivez ses pas suivez ses pas

pas suivez ses pas suivez ses pas

pas suivons ses pas suivons ses pas

pas suivons ses pas suivons ses pas

pas suivons ses pas suivons ses pas



*o.solo*  
*pp*

*pp*

Vo~lez a ma def.fen~se mon no~ble che~va~

*p*



Musical score for page 171, featuring multiple staves with instrumental and vocal parts. The score includes dynamic markings like *F* and *p*, and performance instructions like *solo* and *unis*.

The score is written in G major (one sharp) and 4/4 time. The first section consists of instrumental staves with various rhythmic patterns and dynamics. The second section features vocal entries for *Ismaël.* and *Ivan:* with the lyrics:

*Ismaël.*  
 -lier. // Qu'il meure qu'il meure l'indi-gne che va -lier. // Je venge son of-

*Ivan:*  
 qu'il meure qu'il meure l'indi-gne che va -lier.

The vocal parts are followed by instrumental staves, including a section marked *Viol<sup>li</sup>* and *unis* (unison).



~ fen - se je suis son che - va - lier. Prote - ge pro - te - ge mon no - ble che - va -  
 Qu'il meure l'in - di - gne l'indi - gne che - va -  
 Qu'il meure l'in - di - gne l'indi - gne che - va -  
 Qu'il meure l'in - di - gne l'indi - gne che - va -  
 Qu'il meure l'in - di - gne l'indi - gne che - va -

arco *f*



[illegible]



L'es-poir de la victoi-re oui nous de-vons l'en-  
 vre d'un pré-sa-gede gloi-re je vous le ju-re et vous pou-vez m'en-  
 fait pal-piter son cœur oui nous de-vons l'en-  
 fait pal-piter son cœur oui nous de-vons l'en-  
 cœur oui nous devons l'en croire  
 cœur oui nous devons l'en croire  
 cœur oui nous devons l'en croire



~ croi-re font palpi-ter son cœur oui nous de-vons  
 ~ croi-re no-ble Ce-dric je reviendrai vainqueur je vous le  
 ~ croire il reviendra vainqueur ah le beau  
 ~ croire il reviendra vainqueur lenomseul de la  
 il reviendra vain-queur  
 il reviendra vain-queur  
 il reviendra vain-queur



de - vous l'en - croi - re font pal - pi - ter son

ju - rect vous pou - vez vous pouvez m'en - croire noble Ce - drie je revien -

nom le beau nom de gloi - re fait pal - pi - ter pal - pi -

gloi - re fait palpiter fait pal - pi - ter palpi -



cœur vo - lez a la vic - toi - re a la vic - toi - re  
- drai reviendrai vain - queur qu'il meu - re qu'il  
- - ter mon cœur qu'il meu - re qu'il  
- - ter son cœur qu'il meu - re qu'il  
qu'il meu - re qu'il  
qu'il meu - re qu'il  
qu'il meu - re qu'il  
qu'il meu - re qu'il



gé... né... reux cheva-lier vo-lez à la vic-meu... re l'in-digne che-va-lier

meu... re l'in-digne che-va-lier

meu... re l'in-digne che-va-lier

meu... re l'in-digne che-va-lier

meu... re l'in-digne che-va-lier

meu... re l'in-digne che-va-lier

meu... re l'in-digne che-va-lier

meu... re l'in-digne che-va-lier



toi-re à la vie- toi-re gé- né-reux  
 qu'il meu-re qu'il meu-re l'indigne  
 qu'il meu-re qu'il meu-re l'indigne  
 qu'il meu-re qu'il meu-re l'indigne  
 qu'il meu-re qu'il meu-re l'indigne  
 qu'il meu-re qu'il meu-re l'indigne  
 qu'il meu-re qu'il meu-re l'indigne



piu mosso.

che ~ valier vo ~ ~ lez vo ~ ~ lez a la vic ~ ~ toire

che ~ valier vo ~ ~ lons vo ~ ~ lons a la vic ~ ~ toire

che ~ valier vo ~ ~ lez vo ~ ~ lez a la vic ~ ~ toire

che ~ valier vo ~ ~ lez vo ~ ~ lez a la vic ~ ~ toire

che ~ valier vo ~ ~ lez vo ~ ~ lez a la vic ~ ~ toire

che ~ valier vo ~ ~ lez vo ~ ~ lez a la vic ~ ~ toire

che ~ valier vo ~ ~ lez vo ~ ~ lez a la vic ~ ~ toire

che ~ valier vo ~ ~ lez vo ~ ~ lez a la vic ~ ~ toire

piu mosso.



8<sup>a</sup>

*cres* *f* *ff*

*cres* *f* *ff*

*cres* *f* *ff*

o ge-ne-reux che-va-

qu'il meure l'in-di-gne cheva-

qu'il meure l'in-di-gne cheva-

qu'il meure l'in-di-gne cheva-

qu'il meure l'in-di-gne cheva-

qu'il meure l'in-di-gne cheva-

qu'il meure l'in-di-gne cheva-

qu'il meure l'in-di-gne cheva-

*f*



~ ~ ~ l i e r   v o ~ ~ ~ l e z   v o ~ ~ ~ l e z   à   l a   v i c ~ ~ ~ t o i r e  
 ~ ~ ~ l i e r   v o ~ ~ ~ l o n s   v o ~ ~ ~ l o n s   à   l a   v i c ~ ~ ~ t o i r e  
 ~ ~ ~ l i e r   v o ~ ~ ~ l e z   v o ~ ~ ~ l e z   à   l a   v i c ~ ~ ~ t o i r e  
 ~ ~ ~ l i e r   v o ~ ~ ~ l e z   v o ~ ~ ~ l e z   à   l a   v i c ~ ~ ~ t o i r e  
 ~ ~ ~ l i e r   v o ~ ~ ~ l e z   v o ~ ~ ~ l e z   à   l a   v i c ~ ~ ~ t o i r e  
 ~ ~ ~ l i e r   v o ~ ~ ~ l e z   v o ~ ~ ~ l e z   à   l a   v i c ~ ~ ~ t o i r e  
 ~ ~ ~ l i e r   v o ~ ~ ~ l e z   v o ~ ~ ~ l e z   à   l a   v i c ~ ~ ~ t o i r e  
 ~ ~ ~ l i e r   v o ~ ~ ~ l e z   v o ~ ~ ~ l e z   à   l a   v i c ~ ~ ~ t o i r e



o gé-né-reux che-va-lier vo~  
qu'il meure l'in-di-gne che-va-lier vo~  
qu'il meure l'in-di-gne che-va-lie vo~  
qu'il meure l'in-di-gne che-va-lier vo~  
qu'il meure l'in-di-gne che-va-lier vo~  
qu'il meure l'in-di-gne che-va-lier vo~  
qu'il meure l'in-di-gne che-va-lier vo~  
qu'il meure l'in-di-gne che-va-lier vo~



~ ~ ~ lez vo ~ ~ lez à la vic-toire gé-né-reux che-valier gé-né-  
 ~ lons vo ~ ~ lons à la vic-toire qu'il meure qu'il meure l'in ~ ~  
 ~ lez vo ~ ~ lez à la vic-toire qu'il meure qu'il meure l'in ~ ~  
 ~ ~ lez vo ~ ~ lez à la vic-toire qu'il meure qu'il meure l'in ~ ~  
 ~ lez vo ~ ~ lez à la vic-toire qu'il meure qu'il meure l'in ~ ~  
 ~ ~ lez vo ~ ~ lez à la vic-toire qu'il meure qu'il meure l'in ~ ~  
 ~ lez vo ~ ~ lez à la vic-toire qu'il meure qu'il meure l'in ~ ~  
 ~ ~ lez vo ~ ~ lez à la vic-toire qu'il meure qu'il meure l'in ~ ~



Handwritten musical score on page 185. The page contains multiple staves of music, including vocal lines and piano accompaniment. The key signature is D major (two sharps). The tempo/mood is marked *Allegro*. The score includes the following lyrics:

~ reux chevalier.  
~ digne chevalier.  
~ digne chevalier.  
~ digne chevalier.  
~ digne chevalier.  
~ digne chevalier.  
~ digne chevalier.  
~ digne chevalier.  
~ digne chevalier.

The score concludes with a double bar line and the number 1410.



Puisse Mahomet étendre sa protection sur lui.

Métro:  $\rho = 416$ . Allegro.

Flûte.

Hautbois.

Clarinettes  
en LA.

Cors.

Bassons.

1<sup>er</sup> Violon.2<sup>e</sup> Violon.

Alto.

LEÏLA.

ISMAËL.

1<sup>er</sup> Soprani.1<sup>er</sup> Soprani.2<sup>e</sup> Soprani.2<sup>e</sup> Soprani.

Violoncelle.

Contre.Basse.

The musical score consists of 14 staves. The first 10 staves are for the orchestra: Flute, Oboe, Clarinets in A, Horns, Bassoons, Violins I, Violins II, Viola, and the vocal parts of Leïla and Ismaël. The next 4 staves are for the choir: Soprano I, Soprano II, Violoncello, and Contrabass. The music is written in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked Allegro. Dynamics include piano (p) and forte (f). The score shows measures 1410 through 1414.



Musical score for the first system, measures 140-144. The score includes multiple staves with complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include *p* (piano) and *f* (forte). A vocal line for *Leila* begins in measure 144 with the lyrics "Quel tumulte pourquoy ces al...".

Musical score for the second system, measures 145-150. The score continues the musical themes from the first system. A vocal line for *Ivar* begins in measure 148 with the lyrics "larmes ah de grace parlez voyez mes larmes". A vocal line for *Elle* begins in measure 150 with the lyrics "Viens ma fille que fai - re sans armes".



mon cœur tremble sous ton pré-sage Ciel pro-pi-ce soutiens mon cou-  
 reste je meurs de frayeur mon cœur tremble à Dieu mon courage sort fu-este comment fuir leur

rage de sa tête é-car-te cet o - rage grand Dieu veille sur mon dé-fen-seur  
 rage Dieu pro-pi-ce cal-me cet o - rage ou j'expire à l'instant de peur



Mal - heu - reu - se le combat s'en-gage ta pré -  
 Mal - heu - reu - se le combat s'en-gage ta pré -  
 Mal - heu - reu - se le combat s'en-gage ta pré -  
 Mal - heu - reu - se le combat s'en-gage ta pré -

arco.  
 arco.



Handwritten musical score on page 190. The score consists of multiple staves, including vocal lines and instrumental accompaniment. The time signatures vary, including 3/4, 2/4, and 3/8. The key signature is one sharp (F#). The lyrics are written below the staves.

sence - ex - ci - te leur rage suis ton père évite leur ou.trage et de

sence - ex - ci - te leur rage suis ton père évite leur ou.trage et de

sence - ex - ci - te leur rage suis ton père évite leur ou.trage et de

sence - ex - ci - te leur rage suis ton père évite leur ou.trage et de

*p*



Musical score for a piece, likely a symphony or opera, featuring multiple staves. The score includes piano (p) and forte (ff) dynamics. The lyrics are in French and are repeated across several staves.

The lyrics are:

- tourne de nous leur fu . reur dé . tour . ne dé . tour . ne leur fu .  
 - tourne de nous leur fu . reur dé . tour . ne dé . tour . ne leur fu .  
 - tourne de nous leur fu . reur dé . tour . ne dé . tour . ne leur fu .  
 - tourne de nous leur fu . reur dé . tour . ne dé . tour . ne leur fu .

The score includes various musical notations, including notes, rests, and dynamic markings. The bottom staff is marked with a bass clef and a key signature of one sharp (F#).



*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Leila

mon cœur tremble sinistre pré\_sage Ciel propice soutiens leur cou - rage et

Ismael

mon cœur tremble sinistre pré\_sage Dieu propice calme cet o - rage ou j'ex

-reur ta pré\_sence ex - cite leur rage suis ton père é - vite leur ou - trage et de

-reur ta pré\_sence ex - cite leur rage suis ton père é - vite leur ou - trage et de

-reur ta pré\_sence ex - cite leur rage suis ton père é - vite leur ou - trage et de

-reur ta pré\_sence ex - cite leur rage suis ton père é - vite leur ou - trage et de

*ff* *ff* pizzic



veil . le sur mon dé . fen . seur mon cœur tremble sinistre présage Ciel pro .  
 . pire à l'in . tant de peur mon cœur tremble sinistre présage Dieu pro .  
 . tour . ne de nous leur fu . reur ta pré . sence ex . ci . te leur rage suis ton  
 . tour . ne de nous leur fu . reur mal heu . reu se le combat s'engage suis ton  
 . tour . ne de nous leur fu . reur ta pré . sence ex . ci . te leur rage suis ton  
 . tour . ne de nous leur fu . reur ta pré . sence ex . ci . te leur rage suis ton

*ff*



piece soutiens son cou - rage et veille sur mon dé - fen -  
 piece calme cet o - rage ou j'ex - pire à l'in - stant de  
 père évite leur ou - trage et dé - tour - ne de nous leur fu -  
 père évite leur ou - trage et dé - tour - ne de nous leur fu -  
 père évite leur ou - trage et dé - tour - ne de nous leur fu -  
 père évite leur ou - trage et dé - tour - ne de nous leur fu -  
 pizzic.



10

Flûtes, Hautbois, Clarinettes, Bassons, Corne, Trompettes, Trombones, Timbales.

Soprano, Alto, Tenor, Bass.

seur sur mon dé . fen . seur sur mon dé . fen . seur veil . le  
 peur ou j'ex . pi . re de peur ou j'ex . pi . re de peur ou j'ex .  
 . reur dé . tour . ne de nous dé . tour . ne leur fu . reur de  
 . reur dé . tour . ne de nous dé . tour . ne leur fu . reur de  
 . reur dé . tour . ne de nous dé . tour . ne leur fu . reur de  
 . reur dé . tour . ne de nous dé . tour . ne leur fu . reur de

arco.



sur mon de - fen - seur.

- pi - re de peur.

tour.ne leur fu - reur.

tour.ne leur fu - reur.

tour.ne leur fu - reur.

tour.ne leur fu - reur.

tour.ne leur fu - reur.



N<sup>o</sup> 6.

## FINAL.

Tout est perdu ils fuyent.

Métro:  $\rho=100$ . Allegro.

Flûte.

Hautbois.

Clarinettes  
en UT.

Trompettes  
en UT.

Bassons.

1<sup>er</sup> Violon.

2<sup>e</sup> Violon.

Alto.

LEÏLA.

IVANHOË.

1<sup>er</sup> Tenors.

2<sup>e</sup> Tenors.

Basses.

Violoncelle.

Contre-Basse.

Que vois - je



Fl:

Ob:

Cl:

Tromp:

B<sup>n</sup>:

Leila.

o dou leur o jour fu nes te se fer me

Ivanh:

res.le

Vic.toire hon neur il est vain.queur

Vic.toire hon neur il est vain.queur



fl.

Ob.

*p*

*p*

*p*

Tromp:

Cors.

Tromp:

B<sup>es</sup>:

*p*

*p*

*p*

*p*

Leila.

mo.ment ter - ri - ble

quel

Ivanh:

mo.ment ter - ri - ble

il est vain.queur.

il est vain.queur.

*p*



trou - ble quel trou - ble hor - rible s'em - pa - re

cres poco.

de mon cœur au tour - ment que mon âme en -



du re je pré-fè-re la mort ar-rè-

*Leila*

tez je vous en con-ju-re hé-las le crime est le plus fort



The musical score consists of ten staves. The first four staves are instrumental, featuring a piano (p) dynamic. The fifth staff is a vocal line with a forte (f) dynamic and an 8va marking. The sixth and seventh staves are instrumental, with the seventh staff marked piano (p). The eighth, ninth, and tenth staves are vocal lines with lyrics in French. The lyrics are: "il n'est plus d'espérance", "ah craignez leur vengeance", "ou vous al . lez pé .", "je brave leur vengeance", "je n'ai qu'une espérance", "ou vous al . lez pé .", "craignez notre vengeance", "oui", "ou vous al . lez pé .", "craignez notre vengeance", "oui", "ou vous al . lez pé .", "craignez notre vengeance", "oui", "ou vous al . lez pé .".

il n'est plus d'espérance      ah craignez leur vengeance      ou vous al . lez pé .

je brave leur vengeance      je n'ai qu'une espérance      ou vous al . lez pé .

craignez notre vengeance      oui      ou vous al . lez pé .

craignez notre vengeance      oui      ou vous al . lez pé .

craignez notre vengeance      oui      ou vous al . lez pé .



Métro: ♩ = 100.  
Largo.

Métro: ♩ = 400.  
Largo.

Cors en U.T.  
Trompettes en Mi.

*r*ir ou vous al - lez pé - rir ah O sort in - fi - dè - le tu trompe son  
*r*ir vous sui - vre ou mou - rir ah O sort in - fi - dè - le tu trompe mon  
*r*ir ou vous al - lez pé - rir ah O sort in - fi - dè - le à mes vœux re -  
*r*ir ou vous al - lez pé - rir ah O sort in - fi - dè - le à mes vœux re -  
*r*ir ou vous al - lez pé - rir ah

*r*ir ou vous al - lez pé - rir ah

Largo.



Fl.

*p*

*p*

*p*

*p*

*p*

*p*

ze - - - le ta ra ge cru-el-le ac-ca - - ble mon cœur

Ivanh.

ze - - - le ta ra ge cru-el-le ac-ca - - ble mon cœur

Cel.

be - - - le tu trompes cru-el-le j'ac-ca - - ble son cœur

Ism.

be - - - le tu trompes son ze-le je trem - - ble de peur di - vi - ne jus-

pizzic.

Fl.

*p*

Ob.

*p*

B<sup>us</sup>

*p*

Ism.

- ti - ce vois no - - tre sup-pli - ce de nos meaux pé - - ris-se le con-



o sort in fi-de-le tu

o sort in fi-de-le tu

o sort in fi-de-le tu

-pable au-teur le coupable au-teur o for-tune in fi-de-le an-

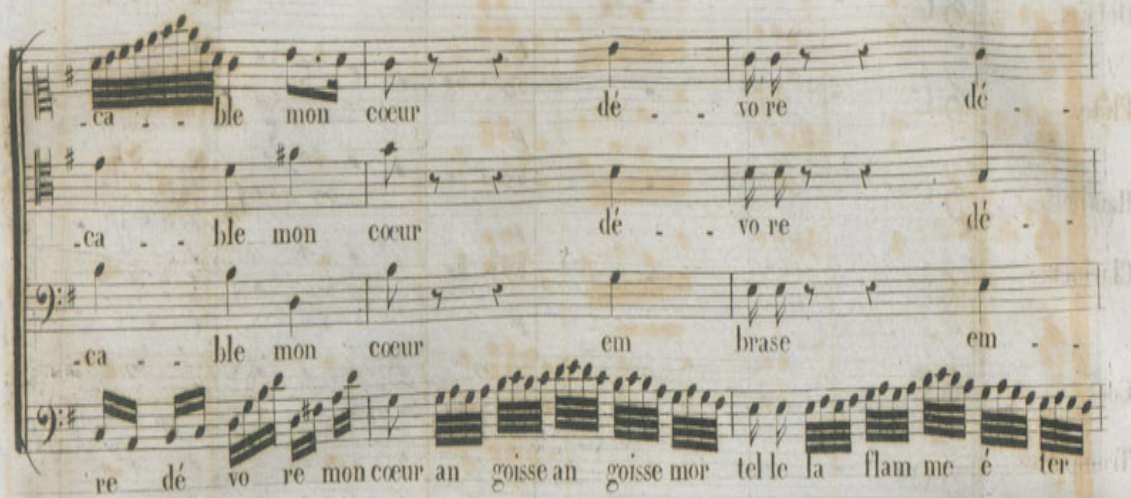
trom-pe son ze-le la ra-ge cru-el-le ac-

trom-pe mon ze-le la ra-ge cru-el-le ac-

trom-pe mon ze-le la ra-ge cru-el-le ac-

gois-se mor-tel-le la flamme é-ter-nel-le dé-vo-





ca - ble mon cœur dé - vo re dé -  
 ca - ble mon cœur dé - vo re dé -  
 ca - ble mon cœur em brase em -  
 re dé vo re mon cœur an goisse an goisse mor tel le la flam me é ter



vo - re mon cœur dé - vo re dé -  
 vo - re mon cœur dé - vo re dé -  
 bra - se mon cœur em - brase em -  
 nel - le de vo - re de vo - re mon cœur an - goisse an - goisse mor - telle la flam me la flamme mor



vo - re mon cœur souffran - ce cru - el - le an - gois - se mor -  
 vo - re mon cœur souffran - ce cru - el - le an - se mor -  
 bra - se mon cœur an - goisse an - gois - se nou -  
 - tel - le de vo - re de vo - re mon cœur an - gois - se mor -



tel le la ra - ge cru el - le dé - vo - re mon cœur  
 tel le la ra - ge cru el - le dé - vo - re mon cœur  
 vel le em - brase em - bra - se mon cœur  
 tel le dé - vo - re mon cœur



Octave.

Flûte.

Hautbois.

Clarinettes.

Cors.

Trompettes.

Bassons.

Trombones.

Timbales.

Grosse-Caisse.

1<sup>er</sup> Violon.2<sup>e</sup> Violon.

Alto.

LEÏLA.

IVANHOË.

BOISGUILBERT.

ISMAËL  
et CEDRIC.

Tenors.

Basses.

Violoncelle et  
Contre-Basse.Mon père craignons leur ven<sup>g</sup>ance

O Ciel je fré-mis de co-lère

Trem-blez té-mé-raire

Ma fille é-vi-tons

Trem-blez o jeu-ne té-mé-raire

Trem-blez té-mé-raire



Sei - gneur ne m'abandonnez pas mon père é - vi - tons  
 non non je n'obé - i - rai pas o ciel je fré -  
 al - lons sui - vez nos pas trem - blez trem -  
 é - vi - tons leur co - lère ma fille é - vi -  
 mar - chez al - lons suivez nos pas trem - blez o jeune  
 mar - chez sui - vez nos pas trem - blez o



Handwritten musical score for a multi-voice setting, likely a Mass. The score is written on 18 staves, with the first five staves for voices and the remaining staves for instruments. The lyrics are in French and include phrases like "évitons leur colère", "seigneur", "je n'ose", "téméraire", and "marchez al-lons". The music features various note values, rests, and dynamic markings like "tr" (trill).

évitons leur colère sei - gneur sei - gneur ne  
 mis je pré-mis de co - lère non non non non je n'o -  
 blez té-mé-raire té-mé-raire mar - chez al - lons sui -  
 tons é - vi - tons leur co - lère sei - gneur sei - gneur ne  
 téméraire tremblez té-mé-raire mar - chez al - lons sui -  
 jeune té-mé-raire mar - chez al - lons mar - chez al - lons



ne m'abandonnez pas ne m'abandonnez pas o mon père quelle souffrance je ne béni-rai pas je ne béni-rai pas ne venez pas allons suivez nos pas ne l'abandonnez pas ne l'abandonnez pas ne venez pas allons suivez nos pas ne t'émèrai-re allons suivez nos pas



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in French. The score includes vocal parts and instrumental accompaniment.

Leila.

france

Ivanh.

Ismaël.

je le ju-re surma lan.ce de la sau.

O ma fil.le plus d'espé.ran.ce



Handwritten musical score for a piece with multiple staves. The score includes vocal lines and piano accompaniment. The lyrics are in French and appear to be from a dramatic or religious work. The music features various dynamics such as *p* (piano), *f* (forte), and *pp* (pianissimo). The notation includes treble and bass clefs, key signatures, and various musical symbols like notes, rests, and accidentals.

Lyrics:

ver ou de pé-rir  
 ne fai - tes plus de ré - sis - tan - ce ou vous allez pé -

ne fai - tes plus de ré - sis - tan - ce  
 ne fai - tes plus de ré - sis - tan - ce

1410.



Musical score on aged paper, featuring multiple staves with musical notation and lyrics in French. The score includes parts for voice (Leila, Ivanh), woodwind (Bois G.), and strings. The lyrics are:

Leila.  
 Ah sei - gneur que je pé - ris - se  
 Ivanh:  
 Crains la co -  
 Bois G:  
 -rir  
 allons ar - chers qu'on la sai - sis - se



sur le cheval.

les. te jus. ti. ce

Dieu comble mon at. ten. te crains

tremblez tous il va mourir La vic. toire é. cla. ten. te cou.

Dieu com. ble l'at. ten. te crains

La vic. toire é. cla. tan. te cou.

sotto voce. La vic. toire é. cla. tan. te cou.

1410.



cres.  
 cres.  
 p

rinf.  
 rinf.

Dieu comble son at . ten . te crains de sa main pe . san . te la ven .  
 de ma main pe . san . te la ven . geance é . cla . ten . te cou . pa . ble che . va . lier ou  
 ron . ne mon at . ten . te dans ta rage impuis . san . te tu peux me dé . fi . er dans ta  
 de sa main puis . san . te la ven . geance é . cla . ten . te cou . pa . ble che . va . lier la ven .  
 ron . ne notre at . ten . te dans sa rage impuis . san . te il peux nous dé . fi . er dans sa  
 ron . ne notre at . ten . te dans sa rage impuis . san . te il peux nous dé . fi . er dans sa

1440.  
 cres.



8<sup>va</sup>

8<sup>va</sup>

geance écla.tan.te in.di.gne che.va.li.er Dieu com.ble not.re at.ten.te crains

crains ma main pe.san.te cou.pa.ble che.va.li.er Dieu com.ble not.re at.ten.te crains

rage im.puis.san.te tu peux me dé.fi.er la vic.toi.re écla.tan.te cou.

geance écla.tan.te in.di.gne che.va.li.er Dieu com.ble son at.ten.te crains

rage im.puis.san.te il peut nous dé.fi.er la vic.toi.re écla.tan.te cou.

rage im.puis.san.te il peut nous dé.fi.er la vic.toi.re écla.tan.te cou.

*F* 1410. *F*



de sa main puis - san - te la ven - geance é - cla - tante in - di - gne che - va -

de main pe - san - te la ven - geance é - cla - tante in - di - gne che - va -

ron - ne mon at - ten - te dans sa rage im - puis - san - te tu peux me dé - fi

de sa main puis - san - te la ven - geance é - cla - tan - te cou - pa - ble che - va -

ron - ne son at - ten - te dans sa rage im - puis - san - te il peut nous dé - fi

ron - ne son at - ten - te dans sa rage im - puis - san - te il peut nous dé - fi



\_lier Dieu com.ble son at. ten. te crains de sa main pe. san. te l' vengeance é. cla.  
 \_lier Dieu com.ble mon at. ten. te crains de ma main pe. san. te l' vengeance é. cla.  
 \_er la victoi. re éclat. tan. te cou. ron. ne mon at. ten. te dans ta rage im. puis.  
 \_lier Dieu com.ble son at. ten. te crains de sa main pe. san. te l' vengeance é. cla.  
 \_er la victoi. re éclat. tan. te cou. ron. ne son at. ten. te dans sa rage im. puis.  
 \_er la victoi. re éclat. tan. te cou. ron. ne son at. ten. te dans sa rage im. puis.



*Piu mosso.*

tanté in - di - gne che - va - lier crains la ven - geance la vengeance é - cla - tante indigne in -  
 tante in - di - gne che - va - lier crains la ven - geance la vengeance é - cla - tante indigne in -  
 san - te tu peux me dé - fi - er la victoire é - cla - tan - te sa rage im - puis - san - te il  
 tante in - di - gne che - va - lier crains la ven - geance é - cla - tan - te in -  
 san - te il peut nous dé - fi - er dans sa rage im - puis - sante tu  
 san - te il peut nous dé - fi - er dans sa rage im - puis - sante tu

1410 Piu mosso.



8<sup>va</sup>

8<sup>va</sup>

*ff*

*ff*

di - gne cheva - lier crains la ven - geance la vengeance é - cla - tante indigne in - di - gne cheva -

di - gne cheva - lier crains la ven - geance la vengeance é - cla - tante indigne in - di - gne cheva -

peut nous dé - fi - er la victoire é - cla - tan - te sa rage im - puis - san - te il peut nous dé - fi -

di - gne cheva - lier crains la vengeance é - cla - tan - te in - di - gne cheva -

peux nous dé - fi - er dans la ra - ge im - puis - sante tu peux nous dé - fi -

peux nous dé - fi - er dans la ra - ge im - puis - sante tu peux nous dé - fi -

1410.



8<sup>va</sup>

8<sup>va</sup>

*p*

fin

lier in . di . gne cheva . lier in . di . gne cheva . lier crains

lier in . di . gne cheva . lier in . di . gne cheva . lier crains

er il peut nous dé . fi . er il peut nous dé . fi . er allons ar . chers qu'on la sai .

lier in . di . gne cheva . lier in . di . gne cheva . lier crains

er tu peux nous dé . fi . er il peut nous dé . fi . er la vic .

er tu peux nous dé . fi . er il peut nous dé . fi . er la vic .







[illegible]



A handwritten musical score on aged, yellowed paper. The score is arranged in 12 staves, likely representing different instruments or voices. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'F' (forte) and 'FF' (fortissimo). The score is divided into measures by vertical bar lines. The handwriting is in dark ink, and the paper shows signs of age, including discoloration and some staining. The overall layout is typical of a 19th-century manuscript.



Handwritten musical score for 14 staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The first two staves are marked with *8<sup>va</sup>* and *p*. The third staff has a *b2* marking. The fourth staff has a *b4* marking. The fifth staff has a *2* marking. The sixth staff has a *2* marking. The seventh staff has a *2* marking. The eighth staff has a *2* marking. The ninth staff has a *2* marking. The tenth staff has a *2* marking. The eleventh staff has a *2* marking. The twelfth staff has a *2* marking. The thirteenth staff has a *2* marking. The fourteenth staff has a *2* marking. The score concludes with the text "FIN DU 1<sup>er</sup> ACTE."



ACTE SECOND

Don't be surprised to find this music in the hands of a child.

The musical score is written on multiple staves. The notation includes various note values, rests, and bar lines. The paper is aged and stained, particularly with brown spots and foxing. The title 'ACTE SECOND' is printed at the top. A line of text, 'Don't be surprised to find this music in the hands of a child.', is written across the top of the musical staves. The notation is somewhat faded and the paper shows signs of age and staining.







musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a solo section for the bass line.

moi dieu de mon pè - re, par un penchant in-vo-lon-

Flau: Ob: Cla: Cor: et Fag: comp!

musical score for the second system, featuring vocal lines and piano accompaniment. The piano part includes a solo section for the bass line.

tai-re, vers lui je me sens atti-rer, mais comment u-nir sur la ter-re ceux



Fag:

que le ciel doit se - pa - rer, mais comment u - nir sur la

Flau:

Ob:

Clar:

Cor:

ter - re ceux que le ciel, ceux que le ciel doit se - pa - rer.

F



All.<sup>o</sup> maestoso.

Flu: 8<sup>a</sup> loco.

Ob: sFz p

Clar: sF FP p

Cors. FP p

Fag: F p

Violini. p

Alto. p 8<sup>a</sup> alta

Leila. p

Bassi. p

mais l'a -

Flau: Ob: Clar: et Fag: comp<sup>l</sup>.

mour règne en mon à - me et tri - om - phe du de - voir. en - vain



Cors.

la raison me blâme mon cœur brûle de te revoir, mais l'amour règne en mon

Clar:

a me et tri-omphed de voir, en vain la raison me blâme, mon

Ob:

Clar:

Cors.

cœur brûle de te revoir, en vain la raison me blâme, mon



Flu:

cœur brûle de te voir : ah viens par ta pré\_sen\_ce allé\_ger ma souffrance:

viens, viens, viens me ren\_dre à l'espoir.



*loco*

*p*

*pp*

*p*

*p*

*p*

mais l'a - mour règne en mon â - me et tri-

Flau: Ob: Cla: Cor: et Fag: comp<sup>t</sup>.

om - phe du de - voir en - vain la rai - son me blâ - me mon cœur



## Corni.

pp

brû - le de te re-voir mais l'a-mour règne en mon â - me et tri-om - phed u de -

## Clari:

voir en vain la raison me blâ - me mon cœur brû - le de te re -



voir en vain la raison me blâme mon cœur brû-le de te

voir mais l'amour règne en mon âme et tri-om - phe du de -

1410



voir en vain la raison me blâme mon cœur brû - le de te

voir mon cœur brûle de te re-voir mon cœur brûle de te re-voir de te re-



First system of musical notation, measures 140-142. The score is written for a large ensemble, including strings, woodwinds, brass, and keyboard. The key signature is one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A dynamic marking 'F' (Fortissimo) is present in measure 141. The lyrics 'voir de te re-voir de te re-voir.' are written below the vocal line in measure 141.

voir de te re-voir de te re-voir.

Second system of musical notation, measures 143-146. The score continues the ensemble piece. It features similar complex rhythmic patterns and dynamic markings, including 'FF' (Fortissimo) in measures 143, 144, 145, and 146. The music concludes with a final cadence in measure 146.



N<sup>o</sup>. 8. DUO .

Qu'un être animé ne peut en tomber sans perdre la vie .  
Andante

Andante

Flauto .

Oboe .

Clarineti in C.

Corni in C.

Trombe in C.

Fagotto .

Trombone .

Violino 1<sup>o</sup>.

Violino 2<sup>o</sup>.

Alto Viola .

LEILA .

BOIS GUILLEERT .

Violoncello

C. Basso .

FF

FF

FF

F

FF

FF

Col Basso . //

Fremis cru

Que vois-je à ciel

Andante



Flau: Ob: Clar: Cors. Trom: Fag: et Trombone comp!

Col Basso //

el, son sang se glace de son au-dace que peut l'effort  
oui la menace de mon au-dace suspend l'effort, elle

Flau:  
FF Ob:  
FF Clar:  
FF Cors:  
FF Trom:  
FF Fag:  
FF Trombo:

dolce.

dolce.

ouison aspect me ras-sure  
pre-fè-re la mort ne craignez nulle in-

FF



jure de grace écoutez moi sur mon hon-

neur je vous le jure fiez vous à ma



ar-rête ou ta victi-me s'élance dans l'abîme entr'ouvert sous ses pas  
 foi



Largo.

*Largo.*

F

F

F

F

pp

pp

pp

c'est Dieu qui me gui - de j'é - chap-pe au per -

la crain-te me gui - de mon cœur s'in - ti -

F *Largo.* p

Flau: Ob: Clar: Cors et Fag: comp<sup>t</sup>.

fi - de mon â - me ti - mi - de bra - ve le tré -

mi - de sa ru - se per - fi - de l'en - lè - ve à mes



Cors.

p3 3 3
   
 pizzicato.
   
 pizzic.
   
 pizzic.
   
 pas c'est Dieu qui me guide j'échappe au perfi - de mon
   
 bras la crainte me guide mon cœur l'inti - mi de sa ru se perfi de l'enlève à mes
   
 pizzic.

Flau:

Ob:

Clar:

Fag:

F
   
 F
   
 F
   
 F
   
 arco. F
   
 FF P
   
 FF P
   
 FF
   
 a - me ti - mi - de brave le tré - pas bra - ve le tré - pas j'é - chappe au per -
   
 bras sa ru - se perfi - de l'enlè - ve à mes bras mon cœur l'in - ti -
   
 arco.
   
 F



fide mon â - me ti - mide bra - ve le tré - pas j'é - chap - pe au per -  
 mide sa ru - se per - fide l'en - lève à mes bras mon cœur s'in - ti

Flau: Ob: Clar: Cors. et Fag: comp<sup>t</sup>.

fide mon âme ti - mi - de brave le tré - pas j'é - chap - pe au per -  
 mide sa ruse per - fi - de l'enlève à mes bras mon cœur s'in - ti



Métro:  $\rho=80$ .

Allegro.

Ob.  
Clar.  
Cors.  
Trom.  
Fag: *soffo voce.*

*p* *p* *p* *p* *p*

*F* *p* *p* *p* *p*

fide mon âme ti - mi - de brave le tré - pas  
mide sa ruse per - fi - de l'enlève à mes bras

*F* *p* *Basses comp<sup>t</sup>.*

Allegro.

qui moi croire a ton ser -  
par la foi que j'ai ju - ré - e



pp

pp

pp

pp

pp

pp

Alto.

pp

ment

oui

ma paro-le est sa-crée

à ciel et dans quel mo-

p



The musical score is arranged in 11 staves. The first six staves are for the piano accompaniment, and the last five are for the voice. The piano part features a series of chords in the right hand and a more active line in the left hand. The voice part has lyrics in French. Dynamics include piano (p) and crescendo (cres.).

ment  
 c'est toi c'est toi qui devrais fré-  
 crains le transport qui m'ob-se - de



The musical score is arranged in two systems. The first system consists of five staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The second system begins with a staff labeled "Trombone" in bass clef. This is followed by two staves with complex, rapid musical notation, likely for a piano or violin. Below these are two staves with lyrics in French. The lyrics are: "mir jamais suis ou je saurai pé - rir" and "é - cou - te viens cède". The score concludes with a final staff in bass clef.

Trombone . . .

mir jamais suis ou je saurai pé - rir

é - cou - te viens cède



o mon père ah o mon père

un seul instant viens viens de mon

1410



Flu: Ob: Clar: Cors Trombe Fag: et Trombone comp!

je mé - pri - se ta co -  
a mour té - me - raire re - dou - te le dernier ef - fort

Flu:  
Ob:  
Clar:  
Cors.  
Trombe.  
Fag:  
Trombone

lère et je brave un vain trans - port un vain transport  
o crainte o tourmento ra - ge quoi la cru.



Flu:Ob:Clar:Cors Trombe Fag:et Trombo: comp!

que

- el - le m'ou-tra - ge non plus d'espoir son cou-ra - ge en - tre nous pla-ce la

Clar:

douce

Cors.

pp

Fag:

peut ton aveugle ra - ge je ne crains aucun ou-tra - ge je t'é-

mort. o crainte o tourment o ra - ge quoi la - cru - el le m'outra - ge



chap-pe et mon cou-ra-ge en-tre nous

non plus d'espoir son cou-ra-ge non plus d'espoir son cou-ra-ge en-tre nous place la

place la mort que peut ton a-veu-gle ra-ge je ne crains au-cun ou-

mort oui



FF P F P F P

FF P F P F P

FF P F P F P

FF P F P F P

FF P F P F P

FF P F P F P

FF P F P F P

FF P F P F P

FF P F P F P

FF P F P F P

trage

je

t'échappeetmoncourage

non

plus d'espoir plus d'espoirson coura - ge

en

tre nous pla - ce la

tutta forza

P

F

P

F

P



en - tre nous pla - ce la mort ar - rê - te ja - mais

mort tremble é - coute cede



Musical score for piano and voice, measures 1-12. The piano part features complex arpeggiated figures in the right hand and a steady eighth-note bass line in the left hand. The voice part enters in measure 10 with the lyrics "non fuis ou je saurai mourir".

non

fuis ou je saurai mourir

voudrais fré - mir

ah O crainte o tourment o rage quoi la cru.



que

- el - le mou - tra - ge non plus d'es - poir son coura - ge entre nous pla - ce la

dolce  
pp

peut ton aveugle ra - ge je ne crains aucun ou - tra - ge je té - chappe et

mort o crainte o tourmento ra - ge quoi la cru - el le moutra - ge non plus d'espoir son cou



mon cou-ra-ge en-tre nous place la mort que peut  
 rage non plus d'espoir son cou-ra-ge en-tre nous place la mort oui

ton a-veu-gle ra-ge je té-chappe et mon cou-ra  
 o crainte o tourment o tourment o



ge en - tre nous pla - ce la mort

rage non plus d'espoir plus d'espoir son cou - ra - ge en - tre nous place la mort qu'ou la cru-

mon cou - ra - ge en - tre

elle la cruel-le m'outrage plus d'espoir son courage entre nous place la mort en - tre



Flau: *pp*

Ob:

Clar:

Cors.

Trom:

Fag: *pp*

*cres.*

*cres.*

*cres.*

*cres.*

*FF* *cres.* *poco a poco* *cres.*

nous pla - ce la mort je l'é - chappe mon cou - ra - ge en - tre nous place la

nous pla - ce la mort en - tre nous place la



FF  $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$  p cres  
 FF  $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$  cres  
 FF  $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$   
 FF  $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$  p cres  
 FF  $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$  p cres  
 FF  $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$  p cres  
 Trombo: FF  $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$  p cres  
 FF  $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$  p  
 FF  $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$  p  
 FF  $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$   $\frac{2}{2}$  p  
 mort entre nous place la mort je ne crains aucun ou-trage je l'e-chappee et mon cou-  
 mort entre nous place la mort non plus d'espoir son cou-  
 FF p



ra - ge entre nous place la mort je l'é - chappe mon cou - rage entre nous place la

ra - ge entre nous place la mort plus d'es - poir son cou - rage entre nous place la



This block contains a large musical score for a full orchestra and voices. It consists of 12 staves. The top staves are for woodwinds and brass, while the bottom staves are for strings and voices. The music is written in a complex, multi-measure format with various rhythmic values and dynamic markings.

mort et mon cou-rage entre nous place la mort.

mort et mon cou-rage entre nous place la mort.

Trompette dans la coulisse.

en ut.

This block contains a single line of musical notation for a trumpet part. It begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of eighth and sixteenth notes, followed by a double bar line.



N<sup>o</sup> 9. TRIO.

Le conseil vient de s'assembler et la lettre fatale est sous les yeux des juges.

Métro: ♩ = 92. Andante.

Harpe.

LEILA.

Souffran - ce cru-

MALVOISIN.

BOISGUILBERT.

Basse.

el - le, an - gois - se mortel - le, mon

à - me chancel - le, je me sens mou -



rir, souffran - ce cru-el - le, an -

MALVOISIN.

souffran - ce cru-el - le, an -

pizzicato

gois - se mortel - le, mon â - sF sF

gois - se mortel - le, mon â - me chan -

me chancel - le, je me sens mourir. souff -

cel - le d - le va pé - rir. souff

BOISGUILBERT.

souff -



fran - ce cru-el - le, an - gois - se mor-

fran - ce cru-el - le, an - gois - se mor-

fran - ce cru-el - le, an - gois - se mor-

tel - le, mon â - me chan\_cel - le

tel - le, mon â - me chance -

tel - le, son â - me chan\_cel - le,

je me sens mou\_rir. souffrance cru-el - le,

le el - le va pé - rir. angois - se mor-

el - le va pé - rir

sF 1410



angois - se mor - tel - le, mon  
tel - le son  
souffrance cruel - le, mon

à - me chan - cel<sup>eres</sup> - le, je me sens mou -  
à - me chan - cel<sup>eres</sup> - le, el - le va pé -  
à - me chan - cel<sup>eres</sup> - le, el - le va pé -

*sf*  
rir. souffrance cruel - le,  
rir. angoisse mortel - le,  
rir. souffrance cru.  
*sf*



angoisse mor- tel - le, mon â - me chan -  
 son â - me chan -  
 el - le mon â - me chan -

cel - le, je me sens mou - rir. *dim:*  
 cel - le, el - le va pé - rir. *dim:*  
 cel - le, el - le va pé - rir. *dim:*



CHOEUR faisant suite au N.<sup>o</sup> 9.

Métro:  $\rho = 126$ .

Vivace.

Métro: ♩ = 136.

Vivace.

Flauti.

Oboe.

Clarinetti in C.

Corni in Fa.

Corni in Ut.

Trombe in Ut.

Fagotti.

Trombonni.

Timpani.

Grand cassa.

Violino 1.<sup>o</sup>

Violino 2.<sup>o</sup>

Alto Viola.

LEILA.

MALVOISIN.

BOIS GUILBERT.

Tenori.

Bassi.

V.<sup>lo</sup> et C. Basso.

sui-vez nous, sui-vez nous le Conseil vous de-

sui-vez nous, sui-vez nous le Conseil vous de-

Vivace.



Handwritten musical score on page 269. The page contains multiple staves of music, including vocal parts and instrumental accompaniment. The notation is in French, with lyrics written below the staves. Dynamic markings such as *sf* (sforzando) and *ff* (fortissimo) are present throughout the score.

The lyrics are:

mande qu'à son ordre, qu'à son ordre à l'instant on se

mande qu'à son ordre, qu'à son ordre à l'instant on se



solo  
 p  
 Tromb: Timp: G. Cas: comp!  
 p  
 a punta d'arco.  
 p.  
 P a punta d'arco.  
 Leila.  
 plus d'espoir leur fureur sanguinai - re a dé-jà résolu montré-pas: à la  
 rende  
 rende  
 P sotto voce  
 F P F P



Flûte.

Ob: comp!

Cors in fa comp!

Cors in ut.

p

mort, rien ne peut me sous-trai - re, c'en est fait, il faut suivre leurs pas.

MALVOISIN.

à la mort nous saurons v.° sous-

BOISGUILBERT.

vaine-ment leur fureur sangui-



Cor in fa.

Trompe

traire, calmez vous, nous marchons sur vos pas: redoutez leur fureur sangui-naire arre-  
 nai-re a dé-jà re-so-lu son tre-pas; à la mort je saurai la sous-trai-re, tremblez

F P F P

F P F P

F P F P

F P F P



Oboe.

Tromboni.

8<sup>a</sup>

Dieu clé-ment de sar-me leur ri-

lez vous courrez au tre-pas

le re-tard ai gri-rait leur fu-

tous Bois Guilbert suit ses pas

je vous suis mais craignez ma fu-

suivez nous le conseil vous de-mande

suivez nous le conseil vous de-mande



Musical score for a vocal and instrumental ensemble. The score consists of 14 staves. The first 10 staves are instrumental, featuring a piano (FF) and a basso continuo (col Basso). The last 4 staves are vocal, with lyrics in French. The music is in 3/4 time and features various dynamics including *f*, *sf*, and *sotto voce*.

Instrumental parts include:
 

- Violin I (Staff 1): *f*
- Violin II (Staff 2): *f*
- Viola (Staff 3): *f*
- Cello (Staff 4): *f*
- Bass (Staff 5): *f*
- Double Bass (Staff 6): *f*
- Piano (Staff 7): *FF*
- Basso Continuo (Staff 8): *col Basso*

Vocal parts (Staff 9-12):
 

- Voice 1: *sotto voce*
- Voice 2: *sotto voce*
- Voice 3: *sotto voce*
- Voice 4: *sotto voce*

Lyrics (Staff 9-12):
 

- geur
- reur
- reur
- sorteruel, ô tourment, ô ter-reur
- sorteruel, ô supplice, ô dou-leur
- sorteruel, ô remords, ô dou-leur
- qu'à son ordre, à l'instant on se rende
- qu'à son ordre, à l'instant on se rende

Dynamics and Performance Markings:
 

- f* (forte)
- sf* (sforzando)
- sotto voce* (softly)
- col Basso* (basso continuo)



Flu: Ob: comp!

Clari:

Cors Tromb: comp!

Tromb: Timp: G. Cas: comp!

P.

cres poco a poco

cres a poco

cres a poco

Dieu puis-sant, toi qui vois ma dé-tresse

mal-gré moi j'ai causé sa dé-tresse

mal-gré moi j'ai causé sa dé-tresse

cres a poco

cres

F

F

F

LEILA

Daigne hé-las protéger ma fai-lesse et dé-sarme à ma voix ton cour-

MAL

je sau-rai protéger sa fai-lesse, mais crai-gnez d'enflammer leur cour-

BOISG

je sau-rai protéger ta fai-lesse Lé-i-la ne crains pas leur cour-



Flû: 8<sup>a</sup>

Ob:

Cla: F

Cors. F

Trom: F

Fag: F

Tromb: F

Timp: F

G. Cass:

Viol: F

roux, Dieu pro - té - ge ma fai - bles - se et dé - sar - me

- roux, Dieu pro - té - ge sa fai - bles - se et dé - sar - me

roux, Lé - i - la ne crains pas, Lé - i - la ne crains pas, ne crains

le con - seil vous at - tend l'heure pres - se, l'heure presse

le con - seil vous at - tend l'heure pres - se, l'heure presse

F



ton cour - roux, Dieu puis - sant, Dieu clé - ment, toi qui  
 ton cour - roux, Dieu puis - sant, Dieu clé - ment, toi qui  
 pas leur cour - roux, oui mal - gré moi j'ai causé sa dé - tresse et je sau -  
 sui - vez nous, le con - seil vous at - tend, l'heure  
 sui - vez nous, le con - seil vous at - tend, l'heure



vois ma dé-tresse de-sar-me ton cour-vois sa dé-tresse crains d'enflam-mer leur cour-rai protéger ta fai-lesse ne crains pas leur cour-presse il or-donne à l'ins-tant sui-vezpresse il or-donne à l'ins-tant sui-vez

1410



roux Dieu puis - sant Dieu clé - ment toi qui vois ma dé - tresse  
roux Dieu puis - sant Dieu clé - ment toi qui vois sa dé - tresse  
roux oui mal - gré moi j'ai causé ta dé - tresse et je sau - rai protéger ta fai - blesse  
nous le con - seil vous at - tend l'heure presse il or - donne  
nous le con - seil vous at - tend l'heure presse il or - donne



Handwritten musical score for "Le Courroux" by J. B. Lully. The score is on aged paper and features multiple staves for voices and instruments. The lyrics are in French. The music includes various musical notations such as clefs, time signatures, and dynamic markings like "loco", "FF", and "8va".

**Lyrics:**

de - sar - me ton cour - roux et de - sar - me ton courroux et de -  
 crains d'enflam - mer leur courroux et de - sar - me ton cour - roux et de -  
 ne crains pas leur courroux et de - sar - me ton cour - roux et de -  
 à l'in - tant sui - vez nous à l'in - tant suivez nous à l'in -  
 à l'in - tant sui - vez nous à l'in - tant suivez nous à l'in -



sar - me ton cour - roux de - sar me ton cour -  
 sar me ton cour - roux mais crai - gnez crai - gnez d'enflam - mer leur cour -  
 sar me ton cour - roux ne crains pas leur cour -  
 tant suivez nous à l'ins - tant sui - vez  
 tant suivez nous à l'ins - tant sui - vez



loco

roux de - sar - me ton cour\_roux de -

roux mais crai - gnez crai - gnez d'enflammer leur cour\_roux crai

roux ne crains pas leur cour\_roux ne

nous à l'ins - tant sui - vez nous à l'ins -

nous à l'ins - tant sui - vez nous à l'ins -

1440



8<sup>a</sup>

sarme ton cour\_roux dé - sarme ton cour\_roux Dieu puis\_sant Dieu clé -  
 gnez d'enflam\_mer d'enflam\_mer leur courroux Dieu puis\_sant Dieu clé -  
 crains pas leur cour\_roux ne crains pas leur courroux Dieu puis\_sant Dieu clé -  
 tant sui\_vez nous sui\_vez nous sui\_vez nous sui\_vez nous sui\_vez  
 tant sui\_vez nous sui\_vez nous sui\_vez nous sui\_vez nous sui\_vez

F F F F F F



The musical score is written on 15 staves. The first 10 staves are instrumental, featuring a complex texture with many sixteenth and thirty-second notes, often beamed together. The notation includes various ornaments and trills, with a 'loco' marking above the first staff. The bottom five staves contain vocal parts with lyrics in French. The lyrics are: 'ment ap - pai - sez leur cour - rous .', 'ment ap - pai - sez leur cour - rous .', 'ment ap - pai - sez leur cour - rous .', 'nous sui - vez nous sui - vez nous .', and 'nous sui - vez nous sui - vez nous .'. The score concludes with a final chord marked 'F'.

loco

ment ap - pai - sez leur cour - rous .

ment ap - pai - sez leur cour - rous .

ment ap - pai - sez leur cour - rous .

nous sui - vez nous sui - vez nous .

nous sui - vez nous sui - vez nous .

F



loco

A handwritten musical score on 14 staves, page 285. The notation is in treble and bass clefs, featuring complex rhythmic patterns, triplets, and various accidentals. The word "loco" is written above the first staff. The score is organized into systems, with some staves containing rests and others showing active musical notation. The paper is aged and shows some staining.

The score consists of 14 staves. The first three staves are in treble clef, and the remaining eleven are in bass clef. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplets marked with a '3'. The word "loco" is written above the first staff. The score is organized into systems, with some staves containing rests and others showing active musical notation. The paper is aged and shows some staining.



N<sup>o</sup> 10. FINAL.

Né refusez pas au moins pour chevalier celui que vous dédaignez pour amant — marchons.

Métro: ♩ = 80. Maestoso.

Flauti.

Oboë.

Clarineti in C.

Corni in C.

Corni in C.

Trombe in C.

Fagotti.

Tromboni.

Timpani.

Gran Cassa.

Violino 1<sup>o</sup>.

Violino 2<sup>o</sup>.

Viola.

TENORS 1<sup>ers</sup>.

TENORS 2<sup>ds</sup>.

BASSI.

Violoncello.

Contra-Basso.



Flû: comp!

A handwritten musical score on aged paper, featuring multiple staves. The top section consists of six staves, likely for a flute and piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'F' (forte). The bottom section of the page contains three staves with the lyrics 'Racem-fi-dè - le,' written below the notes. The paper shows signs of age, including yellowing and some staining.



Violons comp!

à Dieu rebel - le, race infi - dè - le, à Dieu re - bel - le, l'ombre eter -

à Dieu rebel - le, race infi - dè - le, à Dieu rebel - le, l'ombre eter -

à Dieu rebel - le, race infi - dè - le, à Dieu re - bel - le, l'ombre eter -



## Flûtes.

Flûtes.

Violino 1°

Violino 2°

Cel. Bas.

nel - le va t'engloutir, dé-jà le glai - ve

ne - le va t'engloutir, dé-jà le glai - ve

nel - le va t'engloutir, dé-jà le glai - ve



Oboi comp!

Gran' Cassa.

sur toi se lè - ve,      ton sort s'a-chè - ve,      Dieu nous con-

ton sort s'a-chè - ve,      sur toi se lè - ve,      tu vas pé-rir,      Dieu nous con-

1410



[illegible]



This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple staves, including treble and bass clefs. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as 'F' (forte) and 'PP' (pianissimo). The paper is aged and shows some staining. The notation is dense and covers most of the page.

vo-tre heu-re son-ne, la foud-re ton-ne, la foud-re ton-ne, trem-blez trem-

son-ne, la foudre ton-ne, la foudre ton-ne, trem-blez per-vers, trem-

son-ne, la foudre ton-ne, la foudre ton - ne, trem-blez per-vers, trem-



blez per - vers, trem - blez per - vers, trem-

blez per - vers, trem - blez per - vers, trem-

blez per - vers, trem - blez per - vers, trem-



This page of musical notation, numbered 294, contains a symphony of staves. The upper section consists of ten staves, each beginning with a forte (ff) dynamic marking. These staves feature dense, rapid sixteenth-note passages in the upper registers, transitioning into more sustained, slower-moving lines in the lower registers. The lower section of the page includes a grand staff (treble and bass clefs) and two additional staves. The first staff of this section is marked with a forte (ff) dynamic and includes a first ending bracket labeled '8<sup>a</sup>'. The lyrics 'blez tremblez pervers.' are written below the staves, appearing three times. The notation continues with various rhythmic patterns, including eighth and sixteenth notes, and rests, concluding with a double bar line.

blez tremblez pervers.

blez tremblez pervers.

blez tremblez pervers.



## JUGEMENT.

Flau:

Oboi:

Clar:

Cor: *en Mi b*

Cor: *en Mi b*

Leila, Musulmane, fille d'Ismaël, esclave  
du Roi de France, convaincue de s'être  
chargée auprès de Cédric, d'une mission  
secrète de Philippe, tendante à soulever  
les Saxons contre les Normands et d'avoir  
renouvelé ses tentatives criminelles dans  
une lettre adressée au chevalier Wilfrid  
d'Ivanhoë, où elle cherche à allumer con-  
tre nous la guerre civile et étrangère, aux  
termes des lois militaires, est condamnée  
à être brûlée vive.

L'arrêt sera exécuté demain  
avant la sixième heure du jour.

V. no 1<sup>o</sup>

V. no 2<sup>o</sup>

Alto.

Basses.

FP



Flu:Ob:Clar:Cor:Fag:Trom:et Tim:comp!

Violino 1.<sup>o</sup>

Violino 2.<sup>o</sup>

Altô Viola.

LEILA.

*sottovoce*

Quel coup m'acca - blenuit effroya - ble arrêta - blesort implaca - ble arrêta -

V.elle et C.B.

pa - blesort impla-ca - ble moment d'horreur moment d'horreur Dieu de clé-

Corni in Mi b

men - ce vois ma souffran - ce d'une senten - ce aussi cru-el - le m'a voit ap-



## Cor: et Tromb: comp!

pel - - le ma voix appel - - le ma voix appel - le sois mon vengeur,  
MALVOISIN.  
quel coup l'ac-

## Clar:

p

## Fag:

p

pp

quel coup macca-ble, nuit effro-ya-ble, ar-rêt coupa-ble, sort impla-ca-ble,  
ca - - ble nuit effroya - - ble, ar-rêt coupa - - ble, sort implaca - - ble, ar-rêt cou-



arrêt coupa - ble, sort implaca - ble, moment d'horreur, moment d'horreur,  
 pa - ble, sort implaca - ble, moment d'horreur, mo - ment d'horreur, Dieu de cle-

Dieu de clem - ce voisasouffran - ce, d'u - ne sen - ten - ce aussi cruel - le  
 men - cevoissasouffran - ce, d'une senten - ce aussi cruel - le savois ap -



Clar:

Corni in F.

Timp:

ma voix appel - le ma voix appel - le sois mon vengeur prends la dé-

pel - le sa voix appel - le sa voix appel - le sois mon vengeur.



## Flauti.

Flauti.

FF

FF

FF

FF

FF

FF

PP

PP

LEILA.

FP

FP

fen - se de l'in - no - cen - ce, prends la dé-

MALVOISIN.

BOIS-GUILBERT.

TENORS.

BASSES.

point de clé-

point de clé-

FP

1410

FF



fen - se de l'in - no - cen - ce, la mort s'a-

fen - se de l'in - no - cen - ce, la mort s'a-

fen - se de l'in - no - cen - ce, la mort s'a-

men - ce plus d'espe - ran - ce, la mort s'a-

men - ce plus d'espe - ran - ce, la mort s'a-



van - ce je vais pé-rir. Dieu j'en ap-

van - ce tu vas mourir.

van - ce tu vas mourir.

van - ce tu vas mourir fre-mis.

van - ce tu vas mourir fre-mis.



The musical score on page 503 consists of several staves. The upper staves feature dense, continuous sixteenth-note patterns, likely for a keyboard or string ensemble. Dynamic markings such as *p* (piano), *f* (forte), and *pp* (pianissimo) are placed throughout. The lower section of the page contains vocal staves with the following lyrics:

pel - le à ta sen - tence prends ma de -  
 il faut mourir.  
 il faut mourir.

The page number 503 is located in the top right corner. The bottom of the page shows the number 1410, possibly a page or measure number from another edition.







Handwritten musical score for a piano and voice. The score consists of 14 staves. The first 10 staves are for the piano, with the first 8 staves being a dense texture of sixteenth-note chords. The last two staves of the piano part are chords. The last 4 staves are for the voice, with the lyrics "ran - ce vient de s'of - frir, heueur pré-" repeated four times. The score includes dynamic markings (pp, p, solo.) and articulation marks (accents).

ran - ce vient de s'of - frir, heueur pré-

ran - ce vient de s'of - frir, heueur pré-

ran - ce vient de s'of - frir, heueur pré-

ran - ce vient de s'of - frir, heueur pré-



pp

pp

Trom: et Tim: comp!

pizzicato

pizzicato

pizzicato

sa - ge ce fai-ble ga - ge suspend leur ra - ge, et le cou-ra ge

sa - ge ce fai-ble ga - ge suspend leur ra - ge, et le cou-ra - ge heureux pré

Soprani. mais quel présage, ce faible gage suspend leur rage, et le cou-rage

Tenori. mais quel présage, ce faible gage suspend leur rage, et le courage

Bass: mais quel présage, ce faible gage suspend leur rage, et le cou-rage

mais quel présage, ce faible gage suspend leur rage, et le cou-rage



*Corni in F* complet.

et le cou-ra - ge rentre en mon cœur,

sa - ge, oui le coura - ge rentre en son cœur,

rentre en son cœur, heureux présage oui le courage rentre en son cœur,

rentre en son cœur, heureux présage oui le courage rentre en son cœur,

rentre en son cœur, oui le coura-ge calme l'orage rentre en son cœur,

rentre en son cœur, heureux présage calme l'orage rentre en son cœur,



Ohoi comp!

Dieu de clé-men - ce vois ma souffran - ce, adou -

Dieu de clémence vois sa souffrance, d'une senten-ce aussi cruel-le

Dieu de clémence vois sa souffrance, d'une senten-ce aussi cruel-le

Dieu de clémence vois sa souffrance, d'une senten-ce aussi cruel-le

ven gean - ce re - dou-te d'a - van - ce re - bel - le

ven - gean - ce re - dou-te d'a - van - ce re - bel - le



Oboi. solo.

cis ta ri - gueur d'une senten - ce aussi cru - el - le ma voix ap -

sa voix appelle a - - dou - - cis ta ri -

sa voix appelle a - - dou - - cis ta ri -

sa voix appel - le a - - dou - - cis ta ri -

un Dieu ven - gueur de l'in - - fi -

un Dieu ven - gueur de l'in - - fi -



8<sup>a</sup> loco.

pp

solo.

pp

Corni in F.

F

Tromb:

F

pel - le ma voix appel - le, sois mon vengeur Dieu de clé -

gueur sa voix appelle, sois son vengeur Dieu de clémence, Dieu de clémence

gueur sa voix appelle, sois son vengeur Dieu de clémence, Dieu de clémence

gueur sa voix appelle, sois son vengeur Dieu de clémence, Dieu de clémence

del - - le pu - nis l'er - reur vengean - ce ven - gean - ce

del - - le pu - nis l'er - reur vengean - ce ven - gean - ce

FP



Oboi comp!

Corni in F comp!

Tromb: comp!

men - ce vois ma souffran - ce a - dou - cis ta ri -

vois sa souffrance d'une sentence aussi cruelle savois appelle

vois sa souffrance d'une sentence aussi cruelle savois appelle

vois sa souffrance d'une sentence aussi cruel - le savois appel - le

re - dou - te d'a - van - ce re - bel - le un Dieu ven -

re - dou - te d'a - van - ce re - bel - le un Dieu ven -



Oboi.

Corni in E.

Trom:

FP

FP

FP

gueur d'une sen-ten-ce aussi cru-el-le ma voix appel-le ma voix ap-

a - dou - cis ta ri - gueur sa voix

a - dou - cis ta ri - gueur sa voix

a - dou - cis ta ri - gueur sa voix

gueur de l'in - fi - dè - le pu -

gueur de l'in - fi - dè - le pu -



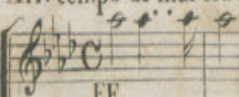
Musical score for a piece featuring multiple instruments and voices. The score includes staves for Trombe, Tim, and vocal parts. Dynamics include *p*, *dimi:*, and *pp*. The lyrics are in French and describe a scene of vengeance and punishment.

pel - le sois mon vengeur, sois mon vengeur, sois mon ven - geur.  
 appelle sois son vengeur, sa voix t'appel - le sois son vengeur son ven - geur.  
 appelle sois son vengeur sa voix t'appel - le sois son vengeur son ven - geur.  
 appelle sois son vengeur, sois son vengeur, sois son ven - geur,  
 nis l'er - reur de l'infide - le punis l'erreur punis l'er - reur.  
 nis l'er - reur, pu - nis l'er - reur.

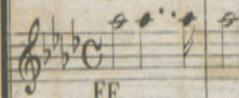


All.<sup>o</sup> tempo di marcia.Métro:  $\rho = 80$ .

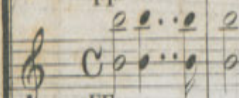
Flauto.



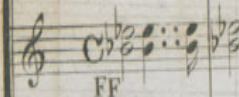
Oboë.



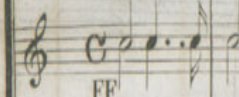
Clarineti.



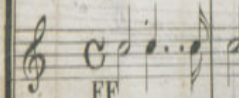
Corni in E.F.



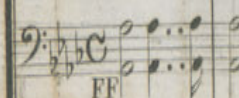
Corni in C.



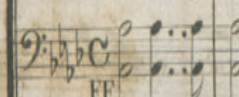
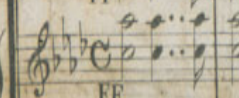
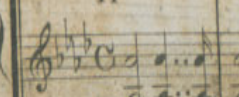
Trombe in C.



Fagotti.



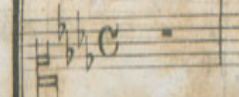
Tromboni.

Violino 1.<sup>o</sup>Violino 2.<sup>o</sup>

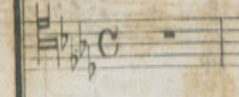
Viola.



LEILA.

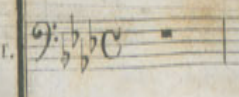


MALVOISIN.

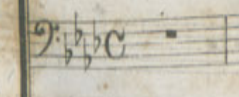


Que vois-je!

BOISGUILBERT.

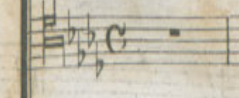


ISMAEL.

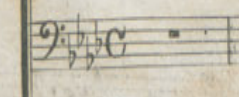


O transports!

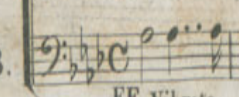
TENORS.



BASSES.



Vclles et C.B.



FF Vibrato.

F

P 1440



This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on ten staves, arranged in two systems of five staves each. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various note values, rests, and dynamic markings. The first system of staves (staves 1-5) begins with a forte (F) dynamic. The second system (staves 6-10) includes a fortissimo (FF) dynamic marking. The third system (staves 11-15) includes a piano (P) dynamic marking. The fourth system (staves 16-20) includes a pianissimo (PP) dynamic marking. The notation is written in a clear, legible hand, and the paper shows signs of age and wear.

# Ciel

quel est ce mystère !

Dieu son père

o re\_mords comp



LEILA.

fuyez je vais mourir mon père

tez sur mes ef-forts



la flam - me est

ISMAEL.

ah bar-ba-res voyez ma mi-sè-re ren-dez la moi



prête - le adieu a - dieu

MALVOISIN.

implorez le vrai Dieu

BOISGUILBERT.

ISMAEL.

que vo - tre coeur es -



Handwritten musical score for a choir and orchestra. The score consists of 11 staves. The first six staves are for voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2). The last five staves are for the piano (Grand Staff). The music is in a minor key with a 2/4 time signature. The lyrics "père le sang éteint le feu" are written below the first six staves.

père le sang éteint le feu

BEAUMANOIR.

Bois Guilbert l'infidèle à Dieu même en appelle à

Handwritten musical score for a choir and orchestra. The score consists of 11 staves. The first six staves are for voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2). The last five staves are for the piano (Grand Staff). The music is in a minor key with a 2/4 time signature. The lyrics "Bois Guilbert l'infidèle à Dieu même en appelle à" are written below the first six staves.



Handwritten musical score for a multi-staff instrument, likely a harpsichord or keyboard. The score is in G major (one sharp) and 3/4 time. It features a complex texture with multiple staves. The notation includes various dynamics such as *FF* (fortissimo) and *F* (forte), and articulation marks like *p* (piano) and *fp* (fortissimo piano). The piece concludes with the name *BOIS-GUILBERT.* written in the lower right of the staff.

qui

tes serments fi-dè-le sois no-tre dé-fen-seur sois no-tre dé-fen-seur



Handwritten musical score on page 321. The score consists of multiple staves. The top section includes several staves with musical notation, including treble and bass clefs, and various notes and rests. The bottom section features a vocal line with lyrics and piano accompaniment. The lyrics are: "moi lâ-che com-plice d'un in-jus - te sup-plice j'en-trerai dans la". The piano accompaniment includes chords marked "FP" (Fortissimo) and "F" (Forte). The score is written in a historical style, with some ink bleed-through visible from the reverse side.

moi lâ-che com-plice d'un in-jus - te sup-plice j'en-trerai dans la



F  
 F  
 F  
 F  
 F  
 F  
 F  
 F  
 FP  
 FP  
 FP

li-ce pour moi quel des-honneur

BEAUMANOIR.

combats que ta vail-lan-ce ra-

F



8<sup>va</sup>

Ob. Clar. Cor. Tromp. comp! F>

MALVOISIN.

crain - gnez de leur ven -

chê - te ton er - reur CHŒUR.

TENORS.

BASSES.

oui prends no - tre de -

oui prends no - tre de -

gean - - ce l'impla - - ca - - ble fu -

fen - - se il - lus - - tre com - - man -

fen - - se il - lus - - tre com - - man -



Métro:  $\rho = 120$ . All.<sup>o</sup> assai.

Oboe. **FF**  
 Clarinetti in B. **FF**  
 Corni in Fa. **FF**  
 Corni in C. **FF**  
 Trombe in C. **FF**  
 Fagotti. **FF**  
 Tromboni. **FF**  
 Serpentone. **FF**  
 Timpani in C. **FF**  
 Gran' cassa. **FF**  
 Triangoli.  
 Violino 1.<sup>o</sup> **FF**  
 Violino 2.<sup>o</sup> **FF**  
 Viola.  
 LEILA.  
 Les Ten: avec Mal:  
 MALVOISIN.  
 et les Ten:  
 BOIS-GUILBERT.  
 et les Basses  
 ISMAEL ET  
 BEAUMANOIR.  
 V<sup>lo</sup> et C Basso  
 All.<sup>o</sup> assai.



Flu:Ob:Clar:comp!

Trom:Fag:Trombon:Serp:comp!

G.Cassa et Trian: comp!

ISMAEL.

Grand Dieu vois ma de-tresse

F

Flu:

Obo:

Clar:

Fag:

Trom:

Serp:

LEILA.

Je cè - de à ma dou-leur



Handwritten musical score on page 326. The score consists of multiple staves, including treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings like **FF** (fortissimo). The score is written in a historical style, with some staves showing complex rhythmic patterns and others showing simpler melodic lines. The paper is aged and shows signs of wear, including stains and discoloration.

le trou - ble qui l'oppresse



Flu:Ob:comp!

FF

FF

FF

FF

Trom:Serp:comp!

LEILA.

je cè - de a ma douleur quel af -

MALVOISIN.

me gla - ce de ter - reur quel af -

B. GUILBERT.

quel af -

ISMAEL.

quel af -



Handwritten musical score for a piece with multiple staves. The score includes vocal lines and piano accompaniment. The lyrics are: "freux tourment dé - chi - re mon cœur de ton".

The score is written on 12 staves. The first five staves are vocal parts, and the last seven staves are piano accompaniment. The piano part features a prominent arpeggiated figure in the right hand and a more rhythmic bass line in the left hand.

Lyrics:

freux tourment dé - chi - re mon cœur de ton

freux tourment dé - chi - re mon cœur de ton

freux tourment dé - chi - re mon cœur

freux tourment dé - chi - re mon cœur



Flû:

FF

FF

FF

FF

Tromboni.

Serpentone.

FF

FF

Leila et Soprani.

FF

ar - rêt a - dou\_cis la ri - gueur Dieu

Les Ten: avec Mal:

ar - rêt a - dou\_cis la ri - gueur Dieu

a - dou\_cis la ri - gueur Dieu

Les Bass: avec Tenet Beau:

a - dou\_cis la ri - gueur Dieu

F

F

F

FF



Oboe et Clarin. //

de clé men - ce di vi - ne puis - san - ce viens a la dé -

de clé men - ce di vi - ne puis - san - ce viens a la dé -

de clé men - ce di vi - ne puis - san - ce viens a la dé -

de clé men - ce di vi - ne puis - san - ce viens a la dé -



8<sup>a</sup>

Corni in F comp!

2<sup>o</sup> 8<sup>a</sup> Bassi

fen - se de mon in - no - cen - ce et dans ma souffran -

fen - se de son in - no - cen - ce tremblez la mort s'a - van -

fen - se de son in - no - cen - ce tremblez la mort s'a - van -

fen - se de son in - no - cen - ce tremblez la mort s'a - van -







Handwritten musical score for a dramatic scene, featuring multiple staves for voices and instruments. The score includes lyrics in French and various musical notations such as notes, rests, and dynamic markings.

**Lyrics:**

dans ta puissance dans ta puissance à sa  
 dans ta puissance dans ta puissance à sa  
 dans ta puissance per fi des tremblez la mort  
 dans ta puissance dans ta puissance à sa  
 avec Mal: vengeance  
 avec Bois: vengeance

**Instrumental Markings:**

G. Cassa.  
 Trian:  
 col Fagotti //



8<sup>a</sup>

de - fen - se dai - gne ve - nir dai - gne ve -

de - fen - se dai - gne ve - nir dai - gne ve -

s'a - van - ce vous al - lez pe - rir vous al - lez pe -

de - fen - se dai - gne ve - nir dai - gne ve -



Handwritten musical score for a choir and orchestra. The score consists of 15 staves. The first 10 staves are instrumental, featuring a piano (p) and forte (ff) dynamic. The last 5 staves are vocal, with lyrics in French. The lyrics are: "nir Dieu de clé men - ce di - vi - ne puis - san - nir Dieu de clé men - ce di - vi - ne puis - san - nir Dieu de clé men - ce di - vi - ne puis - san - nir Dieu de clé men - ce di - vi - ne puis - san". The score is written in a historical style with various musical notations including notes, rests, and dynamic markings.

FF Sopran et Leila.

nir Dieu de clé men - ce di - vi - ne puis - san -

nir Dieu de clé men - ce di - vi - ne puis - san -

rir Dieu de clé men - ce di - vi - ne puis - san -

nir Dieu de clé men - ce di - vi - ne puis - san -

F



Trombe comp!

Gran Cassa, Triangoli, comp!

- ce viens a la dé-fen - se de mon in - no cen - ce et

- ce viens a la dé-fen - se de son in - no cen - ce trem

- ce viens a la dé-fen - se de son in - no cen - ce trem

- ce viens a la dé-fen - se de son in - no cen - ce et



Trombe  
 Gran Cassa.  
 Triangoli.  
 tutto forza  
 Col Basso.

dans ma souffran - ce viens me se - cou - rir Dieu  
 blez la mort s'a - van - ce vous al - lez pé - rir Dieu  
 blez la mort s'a - van - ce vous al - lez pé - rir Dieu  
 dans sa souffran - ce viens la se - cou - rir Dieu



de clémence dans ta puis-sance dans ta puis-  
 de clémence dans ta puis-sance dans ta puis-  
 de clémence dans ta puis-sance per-fi  
 de clémence dans ta puis-sance avec Mal: dans ta puis-  
 CŒUR. ven-gean-ce ven-gean-ce avec Bois:  
 ven-gean-ce ven-gean-ce



8<sup>a</sup>

col Fagotti

san - ce a sa ma dé - fen - se dai - gne ve - nir

san - ce a sa dé - fen - se dai - gne ve - nir

des trem - blez la mort sa - van - ce vous al - lez pé - rir

san - ce a sa dé - fen - se dai - gne venir



Handwritten musical score for a piece with multiple staves. The score includes vocal lines and instrumental accompaniment. The lyrics are in French and appear at the bottom of the page.

Lyrics:

dai - gne ve - nir. la mort s'avan -

dai - gne ve - nir, la mort s'avan - ce

vous al - lez pé - rir.

dai - gne ve - nir.



The musical score consists of approximately 15 staves. The top staves feature complex rhythmic patterns with many beamed notes, suggesting a fast tempo. The lower staves show more melodic and harmonic development. A 'solo.' marking appears above one of the lower staves. The notation includes various note values, rests, and dynamic markings typical of 18th or 19th-century manuscript notation.

ce je vais pé-rir. la mort sa van -

il faut pé-rir, la mort sa van - ce

il faut pé-rir.

il faut pé-rir.

dai - gne ve - nir

il faut pé-rir.

dai - gne ve - nir

The lyrics are written below the musical staves, corresponding to the vocal or instrumental parts. The text is in French and appears to be a religious or dramatic piece. The lyrics are: 'ce je vais pé-rir. la mort sa van -', 'il faut pé-rir, la mort sa van - ce', 'il faut pé-rir.', 'il faut pé-rir.', 'dai - gne ve - nir', 'il faut pé-rir.', and 'dai - gne ve - nir'.



Handwritten musical score for a multi-voice setting, featuring vocal staves and a keyboard accompaniment. The lyrics are in French and repeat twice.

**Lyrics:**

ce je vais pé - rir je vais pé - rir  
il faut pé - rir il faut pé - rir  
il faut pé - rir il faut pé - rir  
dai - gne ve - nir dai - gne ve - nir  
dai - gne ve - nir dai - gne ve - nir  
il faut pé - rir  
il faut pé - rir



[illegible]



Handwritten musical score for a piece with multiple staves and vocal parts. The score is written on aged, yellowed paper. It features a variety of musical notations, including treble and bass clefs, time signatures, and various note values. The music is organized into measures, with some measures containing complex rhythmic patterns and others being simpler. The bottom of the page includes lyrics in French, which are aligned with the corresponding musical staves.

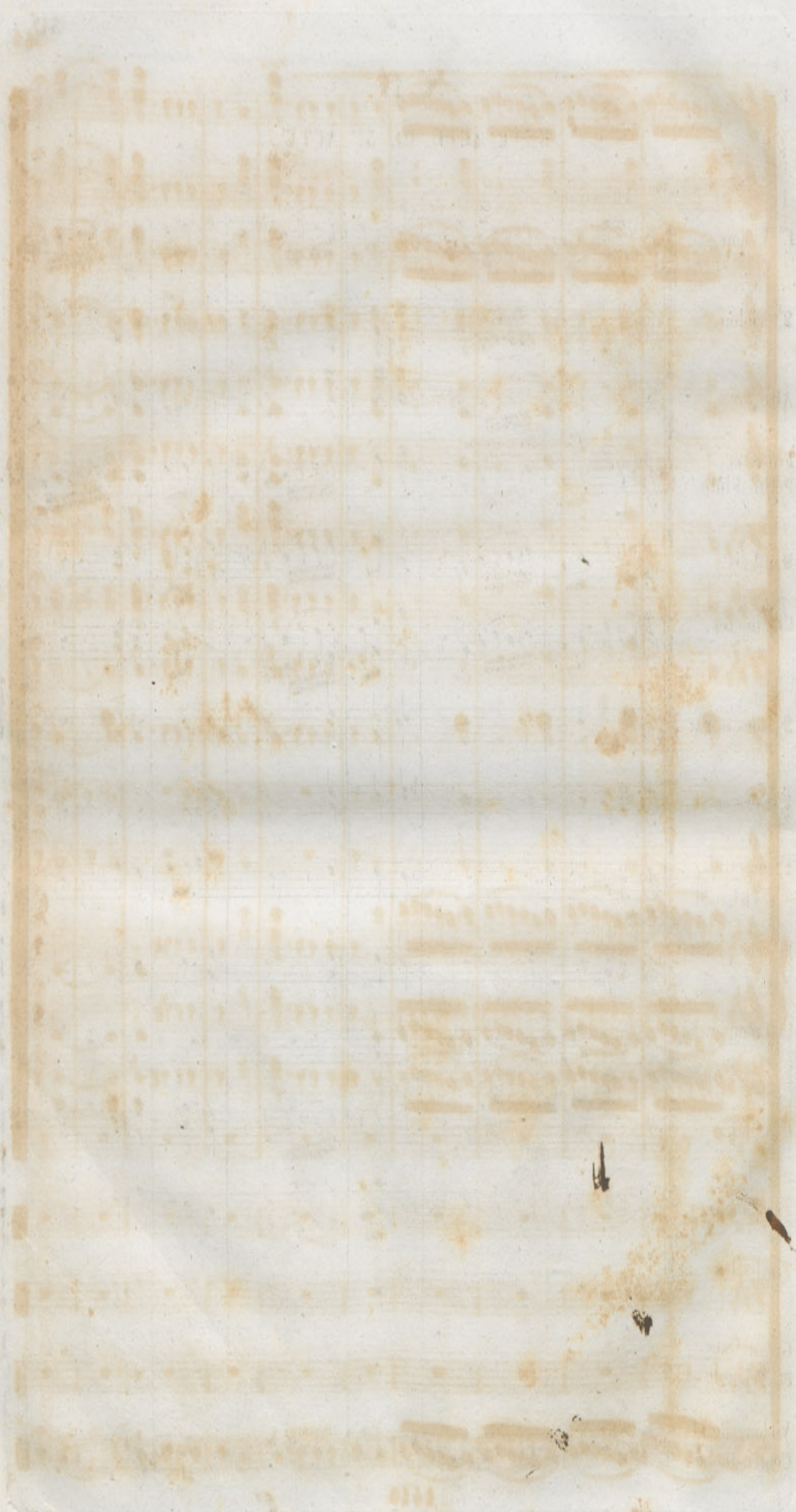
je il vais faut pé pé - rir.  
il faut pé - rir.  
il faut pé - rir.  
il faut pé - rir.



loco

This page of a handwritten musical manuscript, numbered 545, contains a complex arrangement of musical staves. The notation is written in dark ink on aged, slightly stained paper. The score begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first staff features a series of rapid sixteenth-note runs, followed by a section marked 'loco' with a wavy line above it. The subsequent staves include various rhythmic patterns, including dotted rhythms and sixteenth-note figures. The notation is dense, with many beamed notes and rests. The page concludes with a double bar line and a final measure. The overall style is characteristic of 18th or 19th-century musical notation.







N<sup>o</sup> 11.ENTR' ACTE DU 3.<sup>me</sup> ACTE.Métro: ♩ = 152. All<sup>o</sup> vivace.1.<sup>er</sup> Violon.2.<sup>d</sup> Violon.

Alto.

Flûte et  
Petite Flûte.

Hautbois.

Clarinettes.  
en UT.

2 Cors en FA.

2 Cors en SI.

Trompette  
à Clef en Si.2 Trompettes  
en Si.2 Trompettes  
en Fa.

Bassons.

Trombones.

Timballes.

Grosse Caisse  
et Triangle.Violoncelle et  
Contre-Basse.



A handwritten musical score on 15 staves. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings. The score is written in a historical style, with some staves showing complex rhythmic patterns and others showing more melodic lines. The paper is aged and stained.

Handwritten musical score on 15 staves. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings. The score is written in a historical style, with some staves showing complex rhythmic patterns and others showing more melodic lines. The paper is aged and stained.

*ff*

Triangle solo.

*pp*



Fl:

Ob:

Cl:

C<sup>r</sup> en Si.

Trian:

This musical score for page 549 contains ten measures. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cor Anglais (C<sup>r</sup> en Si.), and Triangle (Trian.). The Flute, Oboe, and Clarinet parts feature melodic lines with various ornaments and slurs. The Cor Anglais part consists of a continuous eighth-note accompaniment. The Triangle part provides a rhythmic foundation with a steady eighth-note pattern.

1410.

This musical score continues from the previous page, covering measures 11 through 20. The instrumentation remains the same. The Flute, Oboe, and Clarinet parts continue their melodic development. The Cor Anglais part maintains its eighth-note accompaniment. The Triangle part continues its rhythmic pattern. A 'solo.' marking is present above the Cor Anglais staff in measure 14.



Handwritten musical score for the first system, measures 1-6. The score is written on ten staves. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a trill in measure 1. The second staff (treble clef) contains a melodic line with eighth notes. The third staff (treble clef) contains a melodic line with eighth notes. The fourth staff (treble clef) contains a melodic line with eighth notes. The fifth staff (treble clef) contains a melodic line with eighth notes. The sixth staff (treble clef) contains a melodic line with eighth notes. The seventh staff (bass clef) contains a melodic line with eighth notes. The eighth staff (bass clef) contains a melodic line with eighth notes. The ninth staff (bass clef) contains a melodic line with eighth notes. The tenth staff (bass clef) contains a melodic line with eighth notes.

Handwritten musical score for the second system, measures 7-12. The score is written on ten staves. The first staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a trill in measure 7. The second staff (treble clef) contains a melodic line with eighth notes. The third staff (treble clef) contains a melodic line with eighth notes. The fourth staff (treble clef) contains a melodic line with eighth notes. The fifth staff (treble clef) contains a melodic line with eighth notes. The sixth staff (treble clef) contains a melodic line with eighth notes. The seventh staff (bass clef) contains a melodic line with eighth notes. The eighth staff (bass clef) contains a melodic line with eighth notes. The ninth staff (bass clef) contains a melodic line with eighth notes. The tenth staff (bass clef) contains a melodic line with eighth notes.



Fl:

Ob:

Cl

C<sup>2</sup> in Fa.

C<sup>2</sup> in Si.

Trompe in Sib.

B<sup>as</sup>

Trompe en Fa.

Trian:

C B.

cres. >

a 2. 3 3 3 3

p >



musical score for a large orchestra, page 352. The score is written for various instruments including woodwinds, brass, and percussion. The key signature has one flat (B-flat), and the time signature is 3/4. The music is in a 19th-century style, featuring complex rhythmic patterns and dynamic markings like 'rinf', 'ff', and 'à 2.'. The instruments listed on the left are: rinf (snare drum), Fl. (flute), ob. (oboe), cl. (clarinet), C. (cornet), C. (cornet), Tromp. (trumpet), Tromp. (trumpet), Tromp. 3 (trumpet 3), B. (bassoon), Tromb. (trombone), Timb. (timpani), and CB (cymbal). The score is divided into measures by vertical bar lines. The bottom of the page has the number 1410.



La 2<sup>e</sup> fois passez de suite à la coda.

Handwritten musical score on page 353. The score consists of 14 staves. The notation includes treble and bass clefs, time signatures, and various musical symbols. Key markings include "8va" (octave up) and "loco." (ad libitum). The music is written in a historical style, likely from the 18th or 19th century. The page is aged and shows some staining.

La 2<sup>e</sup> fois on passe les 34 mesures ci-après pour aller de suite à la coda page 359.



Handwritten musical score for a symphony, page 354. The score is written on 15 staves. The top four staves are for woodwinds (flutes, oboes, and bassoons). The next four staves are for strings (violins I, violins II, violas, and cellos/double basses). The bottom three staves are for the piano and harp. The music is in 3/4 time and features various musical notations including notes, rests, and dynamic markings.

Key markings and annotations include:

- 1<sup>re</sup> Flute. 8<sup>va</sup>* (First Flute, Octave 8va)
- p* (piano)
- solo.* (solo)
- a 2* (second ending)
- Trian:* (Trio section)



Les Violons et l'Alto comptent jusqu'à la Coda.

555

P.<sup>re</sup> Fl.<sup>8<sup>va</sup></sup>

Fl.  
Ob.  
Cl.  
C.<sup>1<sup>re</sup></sup>  
C.<sup>2<sup>re</sup></sup>  
Tromp.  
Tromp.  
Tromp.  
B.<sup>1<sup>re</sup></sup>  
Tromb.  
Timb.  
Grosse-Caisse. et Trian:

8<sup>va</sup>

*F* *sF* *F* *sF* *F* *p* *p* *p* *a2* *F* *p* *F* *p*

La Basse compte jusqu'à la Coda.







This page contains a handwritten musical score for 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a treble clef with a key signature of one flat. The sixth staff is a treble clef with a key signature of one flat. The seventh staff is a treble clef with a key signature of one flat. The eighth staff is a treble clef with a key signature of one flat. The ninth staff is a treble clef with a key signature of one flat. The tenth staff is a treble clef with a key signature of one flat. The eleventh staff is a bass clef with a key signature of one flat. The twelfth staff is a bass clef with a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. There are also some markings like 'a 2.' and 'p>'.



8<sup>va</sup>

D.C.

D.C.

D.C.

D.C.

D.C.

D.C.

D.C.

D.C.

D.C.

D.C.

D.C.

D.C.

Reprenez Da capo 64 mesures jusqu'au signe. ♯



Coda.

Fl.

Ob.

Cl.

Cr.

Cr.

Tromp.

*ff*

B.

Tromb.

Timb.

C. C. et Triangle

Coda.

*f*



A handwritten musical score on page 360, featuring 14 staves of music. The notation is in G major (one sharp, F#) and 3/4 time. The score is organized into two systems of seven staves each. The first system (staves 1-7) includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second system (staves 8-14) includes a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is written in black ink on aged, slightly stained paper.



# ACTE TROISIEME..

## N° 12.

### CHOEUR.

A laissé penetrer dans la salle du jugement.

Métro: ♩ = 452.

Allegro.

Octave.

Hautbois.

Clarinettes  
en SI b.

Cors

Trompettes.

Bassons.

1<sup>re</sup> Violon.

2<sup>d</sup> Violon.

Alto.

1<sup>re</sup> Tenors.

2<sup>ds</sup> Tenors.

Basses.

Violoncelle et  
Contre-Basse.

The musical score is written for a 3/4 time signature in B-flat major. The instruments listed on the left are: Octave, Hautbois, Clarinettes en SI b, Cors, Trompettes, Bassons, 1<sup>re</sup> Violon, 2<sup>d</sup> Violon, Alto, 1<sup>re</sup> Tenors, 2<sup>ds</sup> Tenors, Basses, and Violoncelle et Contre-Basse. The score includes various musical notations such as rests, notes, and dynamic markings. The dynamics include *pp* (pianissimo), *p* (piano), and *ppp* (pianississimo). There are also markings for *pizzic.* (pizzicato) and *sotto voce* (under voice). The score is arranged in a system of staves, with the Octave staff at the top and the Violoncelle et Contre-Basse staff at the bottom.



Fl:

Ob:

Cl:

C:

pizzic.

pizzic.

arco.

pizzic.

pizzic.

pizzic.

arco.

arco.

arco.

p

pp

p

p

p







Fl.  
Ob.  
C.<sup>ri</sup> *p*  
pizzic.  
pizzic.

tous chas sons l'auda . ci . eux s'il vient en . cor souiller ces lieux

tous Chas . sons l'auda . ci . eux s'il vient en .

tous

*p*

Fl.  
Ob.  
Cl.  
C.<sup>ri</sup> *p*

s'il vient en . cor

. cor souiller ses lieux s'il vient en . cor

chas . sons l'auda . ci . eux s'il vient en cor souiller ces lieux s'il vient en . cor

*p*



Musical score for strings and woodwinds, measures 1-10. The score features multiple staves with various musical notations including notes, rests, and dynamic markings like *F* and *arco.*

souil.ler ces lieux s'il vient en . cor souil.ler ces lieux s'il vient en .

Musical score for woodwinds, measures 11-20. The score includes notes, rests, and dynamic markings like *p* and *arco.*

souil.ler ces lieux s'il vient en . cor souil.ler ces lieux s'il vient en .

Musical score for woodwinds, measures 21-30. The score includes notes, rests, and dynamic markings like *p* and *arco.*

souil.ler ces lieux s'il vient en . cor souil.ler ces lieux s'il vient en .

Musical score for woodwinds, measures 31-40. The score includes notes, rests, and dynamic markings like *p* and *stacc.*



\_ cor souiller ces lieux s'il vient en \_ cor souil \_ ler ces lieux fai\_sons si . .

\_ cor souiller ces lieux s'il vient en \_ cor souil \_ ler ces lieux fai\_sons si . .

\_ cor souiller ces lieux s'il vient en \_ cor souil \_ ler ces lieux fai\_sons si . .



Fl.  
Ob.

*p*  
*pizzic.*

len - ce le voyez vous avec pru - den - ce ob - ser.vons tous chas sons l'au - da - ci.  
len - ce le voyez vous avec pru - den - ce ob - ser.vons tous  
len - ce le voyez vous avec pru - den - ce ob - ser.vons tous

Fl.  
Ob.  
Cl.  
C<sup>o</sup>

eux s'il vient en cor souiller ces lieux  
chas - sons l'au - da - ci. eux s'il vient en cor souiller ces lieux  
chas - sons l'au - da - ci.



Fl.

Ob.

Cl.

Cr.

Tromp.

Bn

pizzic.

arco.

pizzic.

arco.

pizzic.

arco.

s'il vient en . cor souiller ces lieux s'il vient en .

s'il vient en . cor souiller ces lieux de ma pré .

eux s'il vient en . cor souiller ces lieux s'il vient en . cor souiller ces lieux de ma pré .



cor souiller ces lieux chas.sons l'au.da.ci.eux s'il vient encor souiller ces lieux s'il vient en -

cor souiller ces lieux chas.sons l'au.da.ci.eux s'il vient encor souiller ces lieux s'il vient en -

cor souiller ces lieux chas.sons l'au.da.ci.eux s'il vient encor souiller ces lieux s'il vient en -



Handwritten musical score for a piece in B-flat major, 3/4 time. The score consists of 14 staves. The first 10 staves are instrumental, featuring a melody in the first staff and accompaniment in the others. The last 4 staves contain vocal parts with the lyrics "cor souil. ler ces lieux souil. ler ces lieux." and a "pizzic." instruction.

cor souil. ler ces lieux souil. ler ces lieux.

pizzic.

cor souil. ler ces lieux souil. ler ces lieux.

pizzic.

cor souil. ler ces lieux souil. ler ces lieux.

pizzic.



Handwritten musical score on page 371, measures 1-10. The score is written on ten staves, organized into two systems of five staves each. The key signature is B-flat major (two flats). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings include *pp* (pianissimo) and *p* (piano). The first system (measures 1-5) shows a complex texture with multiple voices. The second system (measures 6-10) continues the musical development.

Handwritten musical score on page 371, measures 11-20. The score continues on ten staves, organized into two systems of five staves each. The key signature remains B-flat major. Dynamic markings include *pp* (pianissimo) and *pizzic.* (pizzicato). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The first system (measures 11-15) shows a complex texture with multiple voices. The second system (measures 16-20) continues the musical development.



## SCÈNE et AIR de BOIS-GUILBERT.

La cloche annonce le cortège funèbre.... Ciel!

Métro: ♩=446. Allegro. Récitatif.

Flûte.

Hautbois.

Clarinettes  
en UT.

Cors en UT.

Trompettes  
en UT.

Bassons.

Trombones.

Timballes et

1<sup>er</sup> Violon.2<sup>e</sup> Violon.

Alto.

BOIS-GUILBERT.

Tenors.

Basses.

Violoncelle.

Contre-Basse.

Combat terrible

ah que résoudre à son affreux destin



Handwritten musical score for a multi-staff piece, likely a symphony or concerto. The score is written on 15 staves, with the first 12 staves grouped by a brace on the left. The music is in a key with one flat (B-flat) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves.

dois-je l'abandon-ner non non c'est mon amour qui l'a fait condamner c'est mon



Musical score for the first system, featuring vocal and instrumental parts. The vocal line is in the bass clef, and the instrumental parts are in the treble and bass clefs. The lyrics are:

glaive qui doit l'absoudre de quel souvenir mon cœur est déchiré

Dynamics: *p*, *cres.*, *f*

Musical score for the second system, featuring vocal and instrumental parts. The vocal line is in the bass clef, and the instrumental parts are in the treble and bass clefs. The lyrics are:

je dois paraître dans la lice qui moi vainqueur je l'envoie au supplice

Dynamics: *f*, *p*

Tromb.



The image shows a page from a musical score, likely a symphony or opera score, featuring a vocal soloist and an orchestra. The score is written on 15 staves. The top 10 staves are for the orchestra, and the bottom 5 staves are for the vocal soloist. The music is in 2/4 time and E-flat major. The vocal soloist part begins with the lyrics "vaincu je suis deshonoré n'importe cède aux vœux d'un amant égaré et mon bras t'en-". The score includes various musical notations such as notes, rests, and dynamic markings like "f" and "p".

*Andante.* Metro: ♩ = 84.

-lève à leur aveugle rage mais d'un refus épargne moi l'outrage. mon a-

Ville  
C-B

pizzic  
pizzic



- mour te plongea dans la by - me de la by me il saura l'arra - cher et cédant au remord de son

cri - me renver - ser cet indi - gne bucher ah pardonne innocent - te vic - ti - me que ton



Fl:    

Ob:    

Cl:    

C<sup>o</sup>:    

B<sup>as</sup>:    

a - me se laisse tou - cher ah par don - ne ah par don - ne que ton

les C<sup>o</sup> compt:    

Boisg:    

Ten:    

a - me se lais - se tou - cher mon a - mour t'a plon - gé dans l'a -

CHOEUR.    

Basses:    

a. vançons au chagrin qui l'opprime

a. vançons au chagrin qui l'opprime



Fl.

ob.

Cl.

C.

B.

Tromb.

byme de l'a. byme je sau.rai je sau.rai l'ar. racher ah par.

chevaliers il faut l'arracher oui

chevaliers il faut l'arracher oui







te plongea dans l'a-bi-me de l'a-bîme il saura l'arracher ah pardonne

-cons avan-cons il faut l'ar-ra-cher a van-

-cons avan-cons il faut l'ar-ra-cher a van-



innocente vic.ti - me que ton ame se laissetoucher quetoname selais . . . se tou.

- cons cheva.liers il faut l'ar - racher il faut l'arracher

- cons cheva.liers il faut l'ar - racher il faut l'arracher



Allegro.  $\text{Métro: } \rho = 100.$ 

Musical score for piano and orchestra, measures 140-144. The score is written for piano (p) and orchestra (F, FF). The tempo is Allegro, with a metronome marking of 100. The key signature is B-flat major (two flats). The time signature is common time (C). The piano part features a melodic line with dynamic markings p, p<sup>2</sup>, and crescendos (cres). The orchestra part includes woodwinds and strings, with dynamic markings p, p<sup>2</sup>, crescendos (cres), and fortissimo (FF). The score is divided into measures 140, 141, 142, 143, and 144. The piano part has a melodic line with a crescendo leading to a fortissimo (FF) section. The orchestra part has a rhythmic accompaniment with a crescendo leading to a fortissimo (FF) section.

cher.

Vocal score for 'Venez, Commandeur'. The score is written for voice (Venez) and piano (p). The tempo is Allegro. The key signature is B-flat major (two flats). The time signature is common time (C). The vocal part features a melodic line with dynamic markings p, p<sup>2</sup>, and crescendos (cres). The piano part includes woodwinds and strings, with dynamic markings p, p<sup>2</sup>, crescendos (cres), and fortissimo (FF). The score is divided into measures 140, 141, 142, 143, and 144. The vocal part has a melodic line with a crescendo leading to a fortissimo (FF) section. The piano part has a rhythmic accompaniment with a crescendo leading to a fortissimo (FF) section.



This page of handwritten musical notation is for a piano piece, featuring multiple staves with various musical notations including notes, rests, and dynamic markings like 'p' and 'ff'. The notation is written in a historical style, with some staves showing complex rhythmic patterns and others showing more melodic lines. The page is divided into measures by vertical bar lines, and the notation is written in a clear, legible hand.

horrible souffrance

nez combattez pour nous combattez pour

1410

cres.



Recit. Marqué.  $\frac{2}{2}$   $\frac{2}{2}$

je sens s'enflammer mon courroux

VOUS VE-NEZ VE-NEZ

VOUS VE-NEZ VE-NEZ



Recit

*p*

*cres.*

*p*

*cres.*

*p*

*cres.*

*p*

*cres.*

*p*

renoncez à cette espérance

La mar . . . che s'a .

La mar . . . che s'a .

*p*

*cres.*



*f* *Récit.*

van . . ce la mar . . che s'a . van . ce  
 van . . ce la mar . . che s'a . van . ce  
 ô deses-poir je cedrais comme un



*p* *cres.*

traître non non vous al-lez re-connaître votre invin-cible Commandeur!

*p* *cres.*

Mesuré. Métro:  $\rho=88$ .

*p* *pizzic.*

à l'heu-re su-prê-me pour cel-le que j'ai-me les fers la mort mê-me je

*pizzic.*

*pizzic.*



Fl.  
Ob.  
Cl.  
C.  
B<sup>n</sup>

vais tout braver fa

C.  
B<sup>n</sup>

ta le puis-san-ce trem-blez ma ter-ri-ble lan-ce de vo-tre ven-



geance sau - ra la sau - ver fa - ta - le puis - san - ce de vo - tre ven - geance ma

lance saura la sau - ver à l'heu - re su - prême pour cel - le que j'aime je vais tout bra -



1410



vo - tre ven - gean - ce sau - ra la sau - ver à l'heu - re su - prême pour  
lan - ce va tout bra - ver plein d'es - pé - ran - ce sai - sis ta  
lan - ce va tout bra - ver plein d'es - pé - ran - ce sai - sis ta



cel - le que j'ai - me les fers la mort mê - me je vais tout braver fata - le puis -

lan - ce et ta vail - lan - ce va tout bra - ver et

lan - ce et ta vail - lan - ce va tout bra - ver et



Grosse Caisse.

Timb.  
8<sup>va</sup>

san, ce je vais tout bra-ver de vo-tre ven-geance je vais la sau-ver je vais la sau-ver je vais la sau-

ta vail - lance va tout bra - ver va tout bra - ver va tout bra -

ta vail - lance va tout bra - ver va tout bra - ver va tout bra -



Handwritten musical score for a piece with multiple staves. The score includes vocal parts and instrumental parts for Timbale, Grosses Caisse, and a woodwind instrument (labeled 'loco'). The lyrics are in French: "ver je vais la sau-ver.", "ver va tout bra-ver.", and "ver va tout bra-ver." The notation is in G major (one sharp) and 2/4 time. The woodwind part has a "loco" marking. The percussion parts (Timbale and Grosses Caisse) are in bass clef. The vocal parts are in treble clef.

Timb.

GrosseCaisse:

loco

ver je vais la sau-ver.

ver va tout bra-ver.

ver va tout bra-ver.



This page contains a handwritten musical score on aged, yellowed paper. The score is organized into two systems of staves. The first system consists of six staves, and the second system consists of five staves. The notation is complex, featuring many chords, some with multiple notes beamed together, and various melodic lines. The staves are hand-drawn, and the ink is dark. The paper shows signs of age, including foxing and staining.



## MARCHE et CHOEUR.

Tempo di marcia sostenuto.

Flûte.

Hautbois.

Clarinettes  
in C.

Cors in C.

Trompettes  
in C.

Bassons.

Trombones.

Timballes.  
in A.

Grosse-Caisse.

1<sup>er</sup> Violon.2<sup>d</sup> Violon.

Alto.

1<sup>er</sup> Dessus.2<sup>d</sup> Dessus.1<sup>er</sup> Tenors.2<sup>d</sup> Tenors.

Basses.

Violoncelle et  
Contre-Basse.



A handwritten musical score on aged paper, consisting of 14 staves. The notation is in black ink and includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings. The score is organized into systems of staves. The first system (staves 1-4) features a treble clef and a key signature of one sharp (F#). The second system (staves 5-8) features a bass clef and a key signature of one sharp (F#). The third system (staves 9-12) features a treble clef and a key signature of one sharp (F#). The fourth system (staves 13-14) features a bass clef and a key signature of one sharp (F#). The score includes several dynamic markings: 'F' (forte) appears on staves 1, 3, 5, 7, 9, 11, 13, and 14; 'p' (piano) appears on staves 2, 4, 6, 8, 10, 12, and 14. The notation is dense and detailed, with many notes and rests. The paper shows signs of age, including yellowing and some staining.



Handwritten musical score on page 398, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *p* (piano) and *f* (forte) are used throughout the piece. The score is written in a single system, with the staves arranged in two groups of five. The music is in a key with one sharp (F#) and a 2/4 time signature. The notation is dense, with many beamed notes and complex rhythmic patterns. The page shows signs of age, including yellowing and some staining.

Dynamic markings: *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*.



Handwritten musical score on page 599. The score consists of 12 staves, with the first 8 staves grouped by a brace on the left. The notation includes treble and bass clefs, various note values, and complex rhythmic patterns. Key markings include:

- cres.** (crescendo) appearing on the first, fourth, and eleventh staves.
- solo.** (solo) appearing on the fifth staff.
- f** (forte) appearing on the fifth and eighth staves.
- pp** (pianissimo) appearing on the eleventh staff.
- C-B.** (Cello/Bass) appearing on the eleventh staff.
- mis.** (mis) appearing on the eleventh staff.
- pp** (pianissimo) appearing on the eleventh staff.
- cres.** (crescendo) appearing on the eleventh staff.
- f** (forte) appearing on the eleventh staff.



Dieu si\_gna\_le ta clé\_men\_ce Dieu pro\_té\_ge l'in\_no\_cen\_ce  
 Dieu si\_gna\_le ta clé\_men\_ce Dieu pro\_té\_ge l'in\_no\_cen\_ce  
 Dieu con\_fir\_me la sen\_  
 Dieu con\_fir\_me la sen\_  
 Dieu con\_fir\_me la sen\_



déplo - ra - ble des - ti - née l'inno -  
 déplo - ra - ble des - ti - née l'inno -  
 . ten - ce notre ar - ret doit s'ac - com - plir l'in - fi - dè - le va pé -  
 . ten - ce notre ar - ret doit s'ac - com - plir l'in - fi - dè - le va pé -  
 . ten - ce notre ar - ret doit s'ac - com - plir l'in - fi - dè - le va pé -



cen.ce va pé.rir dé plo.ra. ble des.ti.né.e l'inno.cen.ce va pé.rir oui

cen.ce va pé.rir dé plo.ra. ble des.ti.né.e l'inno.cen.ce va pé.rir oui

rir va pé.rir par Dieu mê.me condam.né.e l'infi.dè.le va pé.rir oui

rir va pé.rir par Dieu mê.me condam.né.e l'infi.dè.le va pé.rir oui

rir va pé.rir par Dieu mê.me condam.né.e l'infi.dè.le va pé.rir oui



11



ce va périr      ô dé - plo - ra - ble des - ti - ne e l'innocence va pé - rir.

ce va périr      ô dé - plo - ra - ble des - ti - ne e l'innocence va pé - rir.

de - le va pé - rir oui par Dieu même condam - né e l'infidèle va pé - rir.

de - le va pé - rir oui par Dieu même condam - né e l'infidèle va pé - rir.

de - le va pé - rir oui par Dieu même condam - né e l'infidèle va pé - rir.

*V<sup>le</sup> et C-B.*

*cres.*      *f* (Qu'on me mene au suplice.)      *f* On reprend le chant.



## FANFARE.

Je mets en lui toute ma confiance marchons.

Métro: ♩ = 426. Vivace.

Trompettes  
in C.

Cors in F.

Cors in C.

Trombonnes.

Trombonne.

Tymballes.  
in C.

Trompettes in C. *p* *ff*  
 Cors in F. *p* *ff*  
 Cors in C. *p* *ff*  
 Trombonnes. *p* *ff*  
 Trombonne. *p* *ff*  
 Tymballes in C. *p* *ff*

*ff* *p* *ff*  
*ff* *p* *ff*  
*ff* *p* *ff*  
*ff* *p* *ff*  
*ff* *p* *ff*  
*ff* *p* *ff*

(aurait-il péri dans la mêlée?)

repetez la Fanfare.



Métro:  $\text{♩} = 152.$ 

Moderato.

Flûte.

Hautbois.

Clarinettes.  
in C.

Cors in D.

Trompettes  
in A.

Bassons.

Trombone.

1<sup>re</sup> Violon.2<sup>e</sup> Violon.

Alto.

IVANHOË.

CEDRIC.

ISMAËL.

1<sup>er</sup> Tenors.2<sup>e</sup> Tenors.

Basses.

Violoncelle et  
Contre-Basse.

The musical score is written for a full orchestra and vocal soloists. The orchestral parts include Flute, Oboe, Clarinets in C, Cors in D, Trompettes in A, Bassons, Trombone, 1<sup>re</sup> Violon, 2<sup>e</sup> Violon, Alto, and Violoncelle et Contre-Basse. The vocal parts are for Ivanhoë, Cedric, Ismaël, 1<sup>er</sup> Tenors, 2<sup>e</sup> Tenors, and Basses. The score is in 2/4 time, marked Moderato, with a tempo of 152 beats per minute. The key signature is one sharp (F#). The score is divided into measures, with some measures containing rests for certain instruments. The vocal parts enter in the final measures with the lyrics "Vic - toi - re". The score is written on a single page, with the page number 206 in the top left corner. The title "N<sup>o</sup> 15. FINAL." is in the top right corner. The tempo and meter are indicated at the top left of the score. The instruments are listed on the left side of the score. The vocal parts are listed on the right side of the score. The score is written in a clear, legible hand, with some ink bleed-through from the reverse side. The paper is aged and slightly discolored.



Cl.

*pp*

*pp*

*pp*

Cedric.

Qu'en.tends - je

eru -

Ismaël.

*pp*

ô sup.pli - ce

Fl.

Cl.

*p*

*p*

*f*

*f*

*f*

Cedric.

Ivanh:

- el mo - ment

Bé.nis le ciel pro.pi.ce

*f*

*p*



Fl. *p*

B<sup>as</sup> *p*

*Suivez le chant.*

*p*

*p*

Ivanh. *ad libitum.*

qui l'a-ra-che au tré-pas c'est lui dont la dé-men-ce fidèle à l'inno-

*V<sup>lle</sup>* *Suivez le chant.*

C<sup>or</sup> *Cor solo.*

*Mesuré.*

*p*

Leila.

Dé - li - vran - ce i - nes - pé -

Ivanh. *Mesuré.*

- cence à di - ri - gé ma lan - ce et sou-te-nu mon bras

Ism.

*V<sup>lle</sup>* *Ma fille est dé-li-vré-e*

C<sup>or</sup> B. *unis.*



C<sup>ri</sup>

Leila.  
ré - e je suis li - bre je re - nais

mais quels nouveaux re - grets de mon ame enni - vrée viennent troubler la paix

unis.

ob.  
cl.  
dolce.  
C<sup>ri</sup>

Leila.  
Ivanh  
ô bonheur ô jour pros - pè - re pour mon  
Cedric.  
d'Olivier ton bras sauve la fil - le reviens aux dieux de ta fa - mille mes en -

*p*



Fl.

Ob.

Cl.

C<sup>ra</sup>

B<sup>ra</sup>

Leila.

ô bon.heur ô jour pros.

Ivanh.

cœur mo - ment bien doux heureux secret ô jour pros - pe - re

Cedric.

fans je vous bé - nis

V<sup>lla</sup>

C.-B.



Ob.  
Cl.  
C.  
Leila.  
père viens mon père re re  
Ivanh.  
Ah pour mon cœur moment bien doux, daignez souscrire aux vœux d'un père, Edith nommez-moi votre é.  
V.  
C. B.

Fl.  
Ob.  
ste a . . . . . vec nous reste a . . . . . vec nous reste a . . . . . vec  
poux mon bonheur dépend de vous nommez-moi votre é. poux mon bonheur dépend de  
C. B.



Fl  
Ob  
Cl  
C<sup>es</sup>  
B<sup>es</sup>

Leila  
Ivan.  
VOUS.  
Beaumanoir.

Le ciel se dé - cla - re

Beaum:  
res - pec - tons ses dé - crets le traître à con - fes -

1410.



Fl.  
Ob.  
Cl.  
C.  
Tromp.  
B.  
Beaum.

- se ses for - faits

I. Tenors.

Le ciel se dé - cla - re respec.

2. Tenors.

Le ciel se dé - cla - re respec.

Basse.

Le ciel se dé - cla - re respec.







pa - re Sa-xons Nor-mands nous sommes tous An -

so-lo.  
pp solo.  
pp

Ivanh.

glais.  
Malv.

Notre en-ne-mi sa -

Oui soyons tous an-glais.

Oui soyons tous an-glais.

Oui soyons tous an-glais.

V.<sup>lle</sup> et C. B.



Cl.  
Ct.  
B<sup>ba</sup>  
p  
cres.  
p  
p  
Malv.  
vance deffen dez vos foy ers a mis je le de.  
p  
cres.  
Fl.  
Ob.  
Cl.  
Ct.  
Tromp.  
B<sup>ba</sup>  
p  
cres.  
van ce aux ar mes aux ar mes che - - - va -



Che . va . liers cou . rez aux ar . mes ren . voy . ez leur les al . lar . mes qu'ils  
 Ivanhoe.  
 Che . va . liers cou . rons aux ar . mes ren . voy . ons leur les al . lar . mes qu'ils  
 Malvoisin.  
 liers Che . va . liers cou . rons aux ar . mes ren . voy . ons leur les al . lar . mes qu'ils  
 Cedric.  
 Che . va . liers cou . rons aux ar . mes ren . voy . ons leur les al . lar . mes qu'ils  
 Ismael.  
 Che . va . liers cou . rons aux ar . mes ren . voy . ons leur les al . lar . mes qu'ils  
 Beaumanoir.  
 Che . va . liers cou . rons aux ar . mes ren . voy . ons leur les al . lar . mes qu'ils  
 Femmes.  
 Che . va . liers cou . rez aux ar . mes oui qu'ils  
 Tenors.  
 Che . va . liers cou . rons aux ar . mes oui qu'ils  
 Basses.  
 Che . va . liers cou . rons aux ar . mes oui qu'ils  
 Violoncelle et Contrebasse.  
 F



Fl.

Ob.

Cl.

B<sup>ns</sup>

craignent vos fers ven - geurs

craignent nos fers ven-geurs che.va - liers cou.rons aux ar.mesqu'ils craignent nos fer ven -

craignent nos fers ven-geurs che.va - liers cou.rons aux ar.mesqu'ils craignent nos fers ven -

craignent nos fers ven-geurs che.va - liers cou.rons aux ar.mesqu'ils craignent nos fers ven -

craignent nos fers ven-geurs

craignent nos fers ven-geurs

craignent vos fers ven-geurs

craignent nos fers ven-geurs

craignent nos fers ven-geurs

craignent nos fers ven-geurs

*V<sup>lle</sup>*



Ob.

Cl.

B<sup>ss</sup>

Leila.

-geurs.

Ivanh:

-geurs.

Malv:

-geurs.

Ced:

geurs.

I-maël:

Tenors.

Basse.

Voi-ci l'instant de la ven-geance cet ins-tant est cher à nos cœurs.

Voi-ci l'instant de la ven-geance cet ins-tant est cher à nos cœurs.

qu'ils tremblent la

qu'ils tremblent la







8<sup>va</sup>

nos allar, mes marchez guer, riers vous re - - - vien - drez vain -

nos allar, mes marchons guer, riers nous re - - - vien - drons vain -

nos allar, mes marchons guer, riers nous re - - - vien - drons vain -

mis nous re - - - vien - drons vain -

ous leur nos al - lar - mes mar, chons a - mis guer, riers marchons nous re, viendrons vain -

ous leur nos al - lar - mes mar, chons a - mis guer, riers marchons nous re, viendrons vain -

armes mar, chez guer, riers vous re - - - vien - drez vain -

armes mar, chons guer, riers nous re - - - vien - drons vain -

armes mar, chons guer, riers nous re - - - vien - drons vain -



queurs che - va - liers courez aux ar - mes punis - sez - les de nos al - lar - mes mar -

queurs che - va - liers courons aux ar - mes punis - sons - les de nos al - lar - mes mar -

queurs che - va - liers courons aux ar - mes punis - sons - les de nos al - lar - mes mar -

queurs che - va - liers courons aux ar - mes punis - sons - les de nos al - lar - mes mar -

queurs che - va - liers courons aux ar - mes punis - sons - les de nos al - lar - mes mar -

queurs che - va - liers courons aux ar - mes punis - sons - les de nos al - lar - mes mar -

queurs che - va - liers courez aux ar - mes punis - sez - les de nos al - lar - mes mar -

queurs che - va - liers courons aux ar - mes punis - sons - les de nos al - lar - mes mar -

queurs che - va - liers courons aux ar - mes punis - sons - les de nos al - lar - mes mar -

queurs che - va - liers courons aux ar - mes punis - sons - les de nos al - lar - mes mar -



8<sup>va</sup>

chez oui mar\_chez vous re\_vien\_drez vain\_queurs che\_va\_liers courez aux  
 chons oui mar\_chons nous re\_vien\_drons vain\_queurs che\_va\_liers courons aux  
 chons oui mar\_chons nous re\_vien\_drons vain\_queurs che\_va\_liers courons aux  
 chons oui mar\_chons nous re\_vien\_drons vain\_queurs che\_va\_liers courons aux  
 chons oui mar\_chons nous re\_vien\_drons vain\_queurs che\_va\_liers courons aux  
 chons oui mar\_chons nous re\_vien\_drons vain\_queurs che\_va\_liers courons aux  
 chons oui mar\_chons nous re\_vien\_drons vain\_queurs che\_va\_liers courons aux  
 chons oui mar\_chons nous re\_vien\_drons vain\_queurs che\_va\_liers courons aux  
 chons oui mar\_chons nous re\_vien\_drons vain\_queurs che\_va\_liers courons aux  
 chons oui mar\_chons nous re\_vien\_drons vain\_queurs che\_va\_liers courons aux



ar-mes punis - sez - les de nos al - lar - mes mar - chez oui mar - chez vous re - vien -

ar-mes punis - sons - les de nos al - lar - mes mar - chons oui mar - chons nous re - vien -

ar-mes punis - sons - les de nos al - lar - mes mar - chons oui mar - chons nous re - vien -

ar-mes punis - sons - les de nos al - lar - mes mar - chons oui mar - chons nous re - vien -

ar-mes punis - sons - les de nos al - lar - mes mar - chons oui mar - chons nous re - vien -

ar-mes punis - sons - les de nos al - lar - mes mar - chons oui mar - chons nous re - vien -

ar-mes punis - sons - les de nos al - lar - mes mar - chons oui mar - chons nous re - vien -

ar-mes punis - sez - les de nos al - lar - mes mar - chez oui mar - chez vous re - vien -

ar-mes punis - sons - les de nos al - lar - mes mar - chons oui mar - chons nous re - vien -

ar-mes punis - sons - les de nos al - lar - mes mar - chons oui mar - chons nous re - vien -



drez vain-queurs vous re-vien drez vain-queurs vous re-vien drez vain-queurs vous  
 drez vain-queurs vous re-vien drez vain-queurs vous re-vien drez vain-queurs vous  
 drons vain-queurs nous re-vien drons vain-queurs nous re-vien drons vain-queurs nous  
 drons vain-queurs nous re-vien drons vain-queurs nous re-vien drons vain-queurs nous  
 drons vain-queurs nous re-vien drons vain-queurs nous re-vien drons vain-queurs nous  
 drez vain-queurs vous re-vien drez vain-queurs vous re-vien drez vain-queurs vous  
 drons vain-queurs nous re-vien drons vain-queurs nous re-vien drons vain-queurs nous  
 drons vain-queurs nous re-vien drons vain-queurs nous re-vien drons vain-queurs nous



re - vien - drez vain - queurs.

re - vien - drons vain - queurs.

re - vien - drons vain - queurs.

re - vien - drons vain - queurs.

re - vien - drons vain - queurs.

re - vien - drons vain - queurs.

re - vien - drez vain - queurs.

re - vien - drons vain - queurs.

re - vien - drons vain - queurs.



Handwritten musical score for 14 instruments, arranged in two systems of seven staves each. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (2/4 and 3/4), and dynamic markings. The instruments are labeled as follows:

- Violins I and II (Vl<sup>le</sup>)
- Violas (Vla)
- Celli (C)
- Basses (B)
- Flutes (Fl)
- Oboes (Ob)
- Bassoons (Fg)
- Trumpets (C)
- Trombones (F)
- Timpani (T)
- Drum (C)
- Harpsichord (C)
- Organ (C)
- Double Bass (C)

The score concludes with a double bar line and repeat signs (//) in the lower staves.

FIN DE L'OPERA. -



















